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Musical Courier

World Authority on Music Since 1880

RALPH THOMAS

Voice Teacher of Hollywood

AUGUST, 1944
20 Cents

MUSIC FIGHTS FOR FREE WORLD

BOMBERS FOR TITO'S ARMIES.
Zinka Milanov and Zlatko Balokovic, Yugoslav artists, look over planes purchased by South Slavic Americans during the Fifth War Loan Drive.

AUSTRALIA HEARS ALL-AMERICAN CONCERT
at Sydney Town Hall by an orchestra conducted by Leith Stevens. The program was sponsored by the American Center, and the proceeds were nearly £1,000.

PVT. VICTOR BABIN,
of the two-piano team of Vronsky and Babin, now official piano soloist of the U. S. A. A. F. Band at Bolling Field, Washington, D. C. With his wife, he recently gave a program for wounded veterans from Walter Reed Hospital.

FRIEDA HEMPEL SINGS FOR SERVICEMEN
and their friends at Walter Reed Hospital, Washington, D. C., as she did in the first World War. She is shown giving encores for a group after the program. (Photo © by Harris & Ewing.)

JOSEPHINE DE NIGRIS AND JUDGE LEOPOLD PRINCE
check songs which the contralto sang on Central Park Mall in New York on July 22 with an orchestra conducted by the jurist-musician. These concerts are attended by many service folk. (Ben Levine Photo.)

PARTICIPANTS IN COMMENCEMENT CONCERT OF THE NEW YORK COLLEGE OF MUSIC
held at Town Hall, New York. Left to right: Dr. Carl Hein, Director; Arved Kurtz, Assistant Director; Judith Grossmann, alumna; Victor Medina, Mervin Glassman, Elizabeth Mitchell, Anna Sucher, Bertha, Sucher, Miriam M. Irish, Blanca Parra-Boada, Wenska Johnson, Edith Rosenbush, Florence E. Brand, Eleanor Hackett, Jane S. Ehlers, Dorothy Phifer, Natalie Bruce, Clare Marie Lyon, Kittie Ker Christie, Helene Marion Mackay, Elaine Florence Stubel, Anne M. Suarez, Aphrodite M. Bobotis, Ann Hirschel Cohen, Kathryn Ward, Karl Kohn, Ruth Rifkin, Pauline Glass, Joy Hurdus, Pauline Cooper, Grace Marie Tanzella, Elizabeth Kleeman, Helen Bialecka-Oelkers, and Leontine Bodenlosz.

MUSICAL COURIER

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Cincinnati Has Gala Opera and Summer Schools

By MARJORIE GARRIGUE

The prestige of Cincinnati as a musical center was maintained and extended throughout the six weeks of Summer Opera from June 25 to Aug. 5. The principal factors in this success were the management of Oscar Hild, general director; the conducting of Dr. Fausto Cleva and the loyal enthusiasm of Cincinnati music lovers.

However, there was a peculiar twist in the taste of the public. Last season Martha packed the aisles, but this year The Last Rose of Summer was sung to one of the smallest audiences of the season. Other 1943 favorites were Aida and Faust, while the 1944 leaders were Carmen, Boheme and Traviata. Bizet's opera was given six times—two performances more than any other one had. The Carmens were Lily Djanel, Gladys Swarthout and Coe Glade; the Don Joses, Raoul Jobin, Charles Kullman and Jacques Gerard. The repertoire of the season consisted of Aida, Barber of Seville, Boheme, Cavalleria Rusticana, Pagliacci, Rigoletto, Tosca, Traviata, Trovatore, Carmen, Faust, Samson and Delilah, Hänsel and Gretel and Martha.

Weather Smiles

Parenthetically, the weather was unusually favorable. Performances began promptly at 8:15 with the daylight-saving sunshine slanting through the unwalled pavillion at the Zoo. The effect was slightly disturbing at times, particularly in the first act of Boheme, when the diffused light of a setting sun precluded the possibility of a blackout in Rudolfo's studio. With the temperature at 95°, it was also necessary to stretch the imagination to catch the full import of Your Tiny Hands Are Frozen!

Every season produces its peculiar sensations. This year the name was Licia Albanese. She came for the first time to participate in the Cincinnati Summer Opera festivals and sang roles (Boheme and Traviata) in which the well-nigh incomparable Sayao had been Cincinnati's favorite. Nevertheless, Albanese evoked tremendous enthusiasm, and even the most critical could only say that she was different from Sayao, but unquestionably superb.

Other soprano favorites of the season were Stella Roman, Rose Bampton, Josephine Antoine and Lily Djanel. Bidu Sayao appeared only at the opening performance in Boheme. Marita Farell sang Marguerite and Micaela well. Kerstin Thorborg, always a favorite in Cincinnati, was applauded and admired as usual. Charles Kullman and Raoul Jobin were favorite tenors, with Franco Perulli gaining in popularity. Among the baritones, Francesco Valentino constantly grew in operatic stature as a handsome, versatile and musicianly singer. Robert Weede was great as usual and Wilfred Engelman revealed his customary versatility.

Sir Thomas Beecham graced the podium several times during the first two weeks of the season. The consensus was that he at times left something

(*Please turn to page* 20)

LONDON'S MUSIC CARRIES ON DESPITE THE "ROBOT" BOMBS

By HUGH LIVERSIDGE

Since the "Proms" started, we have had an unwelcome visitor in the form of Hitler's latest, the "flying bomb" or "doodle bug." In fact, as I write this article, one of the little nuisances has just flown over my head to explode with a shattering reverberation a few hundred yards away.

The indiscriminate type of bombing has not affected the war effort in any way but it has caused damage and a certain amount of casualties. The Promenade concerts, at the Albert Hall, have been cancelled but some of the programs are performed and broadcast by the B.B.C.

The London Philharmonic Orchestra, however, 'carries on' with its concerts in Greater London and the provinces, the same as it did all through the last "blitz." The National Gallery concerts, organized by Dame Myra Hess, still give programs in the centre of London with "fly-bombs" buzzing overhead.

American musicians and concert-goers can have little idea of the arduous task of giving concerts under present conditions. I, personally, have been amused by letters I receive from New York which are written as if our life was quite normal. It would be rather interesting if some of you could see the conditions under which some of my London letters have been written since the war. As a voluntary air warden for the last five years in London, I have had some unique experiences. Under such conditions the well-worn classics like the Funeral March from Beethoven's "Eroica" have a deeper significance.

(*Please turn to page* 16)

"Post-War Cultural Horizons" to Be Discussed by Music Federation

"Post-War Cultural Horizons" has been announced by Mrs. Guy Patterson Gannett, president of the National Federation of Music Clubs, as the theme of the meeting of the Board of Directors, District and State Presidents to be held in Tulsa, Oklahoma, Sept. 11 to 14.

"Our keynote speaker will stress this theme," Mrs. Gannett said. "We also expect to present a speaker on 'Music in Hospitals,' a current war focus of our program, which, we hope, will be carried on into civilian hospitals when the war is over."

The current war service program, through which music-minded fighting men in all parts of the world have been supplied with musical instruments, and all United States Hospital Ships provided with musical equipment, will also receive attention.

Philadelphia Opera Suspends

The Philadelphia Opera Company has suspended its plans for the 1944-5 season, the board announced, owing to shortage of young male singers.

Koussevitzky Foundation Makes Four Composers' Grants

LENOX, MASS.—Dr. Serge Koussevitzky has announced the composer grants for 1944 awarded by the Koussevitzky Music Foundation, Inc., established in memory of Natalie Koussevitzky. The grants were awarded to Aaron Copland, for a symphony; Darius Milhaud, for a symphony; Nikolai Lopatnikoff, for a concertino; and Burrill Phillips, for an overture. It is hoped that some of these compositions will be ready for performance during the 1944-45 season.

Dr. Koussevitzky, who marked his 70th birthday on July 26, has proposed that an international music festival be held to mark the coming peace conference. "If our nation would send its greatest singers, players and a leading symphony orchestra to the peace conference," he said, "and if other nations would do likewise, we should have an international music event of the highest spiritual value and one that would inspire and facilitate the work of the peace delegates." Its influence, he added, might help the assemblage to "avoid the bickerings of Versailles."

Patriotic Note Marks Festival At Tanglewood

By JULES WOLFFERS

BOSTON—Whether by coincidence or design, Dr. Serge Koussevitzky opened an abbreviated and intimate version of the Boston Symphony Tanglewood Festival just three days after he passed his 70th birthday. If it is true, as has been reported, that the Symphony trustees reopened Tanglewood as a birthday present for their noted leader, it was a significant and appropriate gesture.

Last summer the festival was not given because of wartime conditions. While much the same conditions exist this year, about 2,000 persons have attended each of the four concerts. Although the large majority of the listeners were local and summer residents, some musical enthusiasts made the trip from distant points to the Massachusetts Berkshires in spite of the somewhat uncomfortable but necessary wartime restrictions in such matters as transportation, food and shelter prevailing at Lenox.

Dr. Koussevitzky again showed his impeccable taste as program designer by making this a Mozart series. In this way all restrictions forced by the times were turned into positive virtues. Thus the size of the orchestra, about 40 players in all, and the use of the small auditorium rather than the large shed, gave listeners a truer picture of the music as it must have sounded in Mozart's own time. Add to this Koussevitzky's known and admired skill with matters Mozartian, and the results added up to a rare success. It is safe to say that few among his hearers credited the conductor's seventy years. In youthful ardor and enthusiasm, in energy and humor, his musical and physical vigor give the lie to his chronological age.

(*Please turn to page* 13)

Molinari Removed in Rome

ROME.—Bernardino Molinari, conductor, was made the victim of a political demonstration in Rome at Adriano Hall not long ago, when he had to stop his symphony concert because of hooting, catcalls and abusive accusations. Angry partisans of the Allies shouted that Molinari was a Fascist sympathizer, and had collaborated with the party and received favors from it and its chiefs.

The Allied Military Governor subsequently removed Molinari as conductor of the Rome Symphony Orchestra. The demonstration was held despite protests from the stage by the head of the American civil authorities who organized the concert.

AIDING TREASURY APPEAL.
Alexander Kipnis chats with Senator James E. Murray of Montana during recent rally in New York of International Workers Order, at which $1,000,000 in war bonds were sold to purchase four bombers. Left to right: Max Bednacht, general secretary, I.W.O.; Senator Murray, Mr. Kipnis, Congressman Samuel Dickstein of New York, and Reuben Saltzman, national secretary, Jewish-American Section, I.W.O.

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Sixty-Fifth Year
August, 1944

Is Vocal Art Today Equal to That of Yesterday?

"No" Say Farrar and Schorr, Listing Dangers of Our Day

"Yes," Believe Traubel and Kipnis, Pointing Out Some Foibles

Perils of the "Machine Age"

By GERALDINE FARRAR

GERALDINE FARRAR

In reply to your inquiry, I fear I would not be able to give a proper evaluation on the singing effects of those today before the public. The medium of radio and screen would seem to have imposed certain accommodations on the human larynx . . . with the operator at the controls really making the adjustments of vocal dynamics, instead of the singer. This appears to have made all voices sound somewhat alike.

As I come rarely in the presence of singers, but draw my conclusions (probably as do others) from radio reception, I often feel the singer is not too well served in this wise . . . I miss color and nuances, as well as emotion.

The young, tender voices are amplified beyond their natural endowment, and the tone coarsens; when one hears them in actuality, the ear is surprised to hear but an echo of the force employed over the air.

The heavier voices suffer, often, by their vibrant scale being reduced, so that one hears a blurred tone, rather than the pristine brilliancy intended.

There are fine talents . . . but their schooling would leave much to be desired, to judge by what I hear over the air.

Singers of Yore More Versatile?

By ALEXANDER KIPNIS

ALEXANDER KIPNIS

In versatility and vocal agility, perhaps, the great singers of the "golden age" of opera were superior to the majority of our present day stars. It seems that music, like every other branch of our changing civilization, has felt the strong modern trend toward specialization.

Where in the annals of present day opera, for example, can one find a soprano who is equally superb in the roles of Norma and Isolde; who can sing a brilliant Violetta one week and a heroic Brünnhilde the next; who is considered an outstanding Mozart interpreter, yet is equally at home in Wagner or Offenbach? Lilli Lehmann was all of that, and Nordica was almost as versatile.

Even Calvé, so closely associated with the Carmen role, found no difficulty with a "light" part like that of Ophelia. The fact was that in those days any singer with a soprano voice, no matter what her *forte*, was automatically expected to be adept at standard repertory roles like Marguerite, Violetta and Leonora.

The same thing applied to the men. I cannot consider it a remarkable achievement that at the Metropolitan I sing Boris in Russian, Arkel in French, Sarastro in English, Hagen in German, and Leporello in Italian, or that my roles range from the gross Baron Ochs and sly Leporello to the saintly Gurnemanz and noble King Marke. After all, the De Reszke brothers, Maurel, and Plançon, were all equally at home in the French, German and Italian repertories and the great Jean, whose heroic Tristan was so much admired, was also admirable in the high lyric music of Rossini's Barber.

This versatility, and the vocal agility on which it was largely based, was, I believe, the result of long and arduous study that prefaced opera careers of that day and which was continued even when the artist was firmly established in public favor.

I am always a little startled when someone recalls to me the story of a famed young soprano who achieved the Metropolitan while still in her teens and was sent to Marcella Sembrich for further work. Sembrich heard her sing and prepared some exercises for the girl, whose head was already turned by her premature success. The youngster announced that she had come to Sembrich for coaching, not for singing lessons, and was promptly dismissed by the perfectionist Sembrich. The girl's fame was tragically brief. But her unhappy story taught a valuable lesson to other promising young artists: careers cannot be made over night.

On the other hand, I believe that today's crop of singers includes many fine musicians and several really great voices—voices, that is, that would be great by the most stringent standards of the "golden age". Moreover, there has been continual improvement in acting technique largely through the efforts of enterprising young stage directors.

On the whole, I believe that the lamentation for the dear, dead "golden days of opera" is the product of mellowed memories which tend to exaggerate their glory. I know Siegfried Wagner felt very strongly on this very subject. We were discussing the question at Bayreuth after a rehearsal years ago, when he said to me: "People always glorify dead singers and conductors claiming that they were so much greater than living artists. Well, I am fifty-five years old, can remember the beginnings of Bayreuth and all the dead 'great ones' who sang here. For every one of them, whether soprano, alto, tenor, baritone, or bass, I can name you a living singer here who is as good or better."

He found no lack of examples to prove his point. Nor has the situation changed basically since that conversation although the myths have grown larger. And I would agree that contemporary opera lovers have very little cause to regret that they were "born too late".

Not "How Soon," But "How Good"

By FRIEDRICH SCHORR

FRIEDRICH SCHORR

A curious situation seems to exist in regard to those of our young American artists who undertake the hard task of singing the great Wagnerian roles. On the one hand, America produces outstandingly fine vocal material; on the other, only the smallest proportion of these fine natural voices develop into truly great Wagnerian singers.

In my opinion there are two chief reasons for this existing condition. First, I have nothing but admiration for the many excellent and competent voice teachers who devote themselves to maintaining a high standard of artistic integrity in their work. There exists, however, a different type of "teacher", who knows very little and cares less and who promises young singers lucrative engagements after three months of study and *no bothersome scales and exercises.* To do away with such practices, I would advocate the licensing of teachers, exactly as doctors and lawyers are licensed.

The second reason why American artistry has not attained its fullest development, as far as Wagnerian operas are concerned, has to do with the students themselves. The average American student does not mean to be less than serious, but the entire stress of modern life, with its speed and restlessness, puts him at a disadvantage where serious artistic and traditional study is concerned. He inclines to work in terms of speed. His questions are not "What can I do?" but "How soon can I do it?"

The sort of study which our young singers need more than any other, perhaps, is a penetration into Wagnerian style and tradition. It is significant that, at the present time, there are only a few major artists among the Americans in the Metropolitan Opera's "German wing" and, there wasn't one in previous years who had not studied abroad. Our American artists have not yet learned Wagnerian style and tradition as thoroughly at home as they are compelled to learn it abroad.

There lies one explanation of the less developed state of American artistry for Wagnerian operas. Yet the unquestioned eminence now attained, although only by the rare exception among native singing talents, is a hopeful sign, for it prophesies increasingly frequent success as the great possibilities inherent in American vocal artistry become more fully developed.

"Assembly-Line" Methods May Blast Careers

By HELEN TRAUBEL

HELEN TRAUBEL

There is no doubt in my mind that there are as great voices in the world today, if not greater, than there ever were. However, the increase in professional opportunities for singers within recent years, particularly in this country, has brought with it a very real danger by withdrawing emphasis from the need for a thorough personal and artistic preparation.

Once, it was the vogue to lament the lack of opportunities for American singers. Today, however, one finds many young artists in this country sacrificing their potentialities for enduring greatness by stepping out into spotlighted professional careers before they are ready to withstand the rigors and assume the responsibilities. It is tragic to see promising young singers going before the public with natural gifts of vocalism and puffed up into quick fame before they have had an opportunity to master the secret of preserving these gifts; then retreating into obscurity after a few seasons, when, with proper training, they might otherwise have gone on to real greatness.

We must be careful not to think that we can apply to the production of music and musicians the same assembly-line methods which have been so successful in building America's material greatness. For, while it is true that the "get-rich-quick" philosophy has been the keynote of American business success, it is also true that achievements of any lasting merit in the field of music (or, for that matter, in any branch of the fine arts) must be the result of slow and cautious preparation, of constant striving, not only for technical perfection, but for a deeper and fuller understanding of life and people and the universe.

HOW does the singing of today compare with that of yesterday? If certain purely technical defects are noticeable at times, are they compensated by gains in other phases of the art?

Musical Courier, in inaugurating a department devoted to the problems of singers and voice teachers, takes this opportunity to reproduce opinions by leading vocalists, who have been invited to use our columns as an Open Forum. The Editors will welcome comment from others who are interested in the present status of vocal art. Address Voice Forum Editor, Musical Courier, 119 West Fifty-seventh Street, New York 19, N. Y.

OTHER NOTED SINGERS GIVE MIXED VERDICTS

Were Vocalists of Past "Tradition-Bound"?

By LEONARD WARREN

LEONARD WARREN

As one of the younger singers of the Metropolitan Opera Association, I fear that my recollections of the stars of yesterday must be confined largely to hearsay. It is true that, like countless other music lovers, I have had access to an agreeably large library of recordings of the famous voices of past decades, and these admittedly have served me well as a guide and an inspiration to my own singing career. For the rest, written recollections and memoirs are the chief source material for my conception, wrong or right, of the singer of today.

As I see him—or her—the grand manner prevailed. Music was king; the score was a relentless, inflexible taskmaster. Individual traits and personalities were something for the scribes to write about, but they did not belong in the singer's voice. Interpretation was as fixed and stylized as were the cumbersome scenery and costumes of opera productions of the past. (If my impression is wrong, blame the historians.)

What I marvel at more than anything else is that the great voices of the past should have retained, in the face of the overwhelming odds of tradition, their wonderful personal characteristics! Caruso is unmistakably Caruso; Chaliapin's voice, as I hear it in recordings, is remarkably warm and personal. And so with the others—Scotti, Ruffo, Sembrich, Melba, Tetrazzini and the rest of the "immortals."

As for the singer of today, I believe that his approach to singing is of necessity more flexible than in the past. Whether this makes for better voices or worse, I do not profess to know. To flourish in an atmosphere of radio, semi-popular music and modern composition, the contemporary singer—even if he is trained to operatic traditions—must be prepared to meet the requirements of radio, concert and recital engagements.

As for my personal preferences, my first love is opera. Whatever demands are made upon my voice, whether my contracts call for radio or recital appearances, I feel that I must avoid acquiring traits and mannerisms which will be injurious to my operatic repertoire. I am inclined to think that this holds true for all other opera singers, too.

Muscle Shoals Concert Group Plans 8th Season

MUSCLE SHOALS, ALA.—The Muscle Shoals Concert Association will inaugurate its eighth season on Oct. 16 with Zino Francescatti, violinist. Robert Casadesus, pianist, appears on Dec. 15 and Charles Kullman, Metropolitan Opera tenor, on Feb. 28. The association has previously presented Rose Bampton, Albert Spalding, Igor Gorin, Norman Cordon, Helen Jepson, Helen Traubel, James Melton, Mia Slovenska and other artists.

Gladys Shepard is president; Mrs. Harry Bruce, vice president; Mrs. J. A. Alexander, secretary and publicity chairman; and Lily Mitchell, treasurer.

Importance of Personality Stressed Today

By DONALD DAME

DONALD DAME
(J. Abresch Photo.)

Some oldsters try to tell us that the Golden Age of song is dead and that we shall never again hear such great voices as there were twenty, twenty-five and thirty years ago. To me this idea seems preposterous, for, if singing is a living art, it must necessarily grow and progress with the years and each new generation must profit from the experience of the past.

With the advent of radio and with more music being heard by more people today than ever before, it is natural that standards should be higher than ever before. Furthermore, the more professional opportunities there are for singers, the greater competition there must be in the field, and, therefore, the greater incentive for each individual artist to perfect himself to winning and holding his place.

Radio and the movies, too, have done a great deal to focus attention on the fact that the vocal art entails a good deal more than voice itself. The top rank singing artists of today must be good actors as well. They must develop and project their personalities more than ever before. When the natural gift of voice is embellished with these other gifts, the singer becomes an artist. He does more than produce pleasant sounds. He becomes a great interpreter of great musical expressions. Much of the pure *bel canto* singing of other days which we hear on records is just a succession of technical feats. Today's public demands a great deal more of its singing favorites.

Moderns Equal in Quality But Not in Quantity

By ROSE DIRMAN

ROSE DIRMAN
(De Bellis Photo.)

Actually, the only means by which the present generation can judge the artistic merits of the past is by recordings or by what older people have written and said. We all know that "distance lends enchantment," and I believe that this adage also applies to memory. One hears it said by older people that in the past, children were better; that old-time boxing champions could beat those of the present; that life was better, *et cetera*. There are definitely those who do not see the present in terms of correct evaluation.

In America today, we have great voices. If students are willing to put the time and effort behind their studies there is no reason why we, of the present, cannot equal and surpass those who set the standards. Nature is as active today as ever before in bestowing great gifts. It remains for the individual to make the most of them.

From my own experience, I know that to be successful artistically in the fields of concert and oratorio, one must always work, study and strive for perfection. If there are fewer great oratorio singers today than in years gone by, it is because in oratorio, particularly, one must be the impeccable musician—never taking liberties with scores and singing at all times with traditional correctness. This means added study and effort. The arias of the soloist in oratorio are often more taxing both for voice and technique than in any other branch of singing. There are no short-cuts in learning to do justice to the great masters who write the musical literature for that kind of singing.

Voice production is a science—the singing of songs is an art. One can only do the latter to the extent to which he has perfected the former. It is good to remember this.

Yes, I believe that we have present-day singers who are as fine as any in the past—but we do not have as many. Why? Well, that is another story!

Hubert Summers in Gloucester

Marcel Hubert spent the vacation period at Gloucester, Mass., with his aluminum practise cello, preparing programs for next season. He gives a New York Town Hall recital on Dec. 8, appears in sonatas with Rudolf Firkusny, pianist, in the Y. M. H. A. series in that city, and fulfills return engagements with the Montreal Philharmonic, Kostelanetz conducting, and in Quebec. His tour takes him to the West Coast and return.

Music in the Capital Has Summer Zest

Washington, D. C.

Performances of the Watergate Symphony Orchestra, playing on a barge anchored in the Potomac, continued successfully. Stanley Chapple rounded out his guest appearances with three concerts. The British conductor has been well liked during his season here. Dorothy Maynor exhibited both her superb voice and her ready good nature in an assortment of older favorites at one of the concerts.

The American Ballad Singers, directed by Elie Siegmeister, appeared on an all-American program with Mr. Chapple and the orchestra. Composers represented included Morton Gould, Rubin Goldmark, Victor Herbert, Jezaniah Sumner, William Billings, Aaron Copland, Elie Siegmeister, Sousa, and the unknowns to whom we are indebted for some of the folksongs by the Ballad Singers. Emery Darcy, young heroic tenor, made an outstanding hit as the soloist at an all-Wagner concert.

Antal Dorati assumed the baton for seven concerts. His first soloist was Earl Wild, Musician First Class, U.S.N., who played the Rachmaninoff C Minor Concerto, and the orchestra contributed numbers by Berlioz, Dvorak, Schubert and Liszt. Nathan Milstein appeared two nights later to give a masterful presentation of the Mendelssohn Violin Concerto. On July 2 the colorful Don Cossack chorus sang two groups and the orchestra gave items by Rimsky-Korsakoff, Ravel and Smetana. Todd Duncan pleased with his dramatic projection and his excellent diction as well as his baritone voice at the following concert. Among the orchestral offerings was Mr. Dorati's Concert Suite arranged from Der Rosenkavalier by Strauss.

Popular Features Attract

The inevitable all-Tchaikovsky concert on July 7 was, of course, well attended. Jorge Bolet was soloist in the Piano Concerto and the orchestra played the Romeo and Juliet music and the 5th Symphony. Lucille Manners, soprano, and Evalyn Tyner, pianist, were soloists at the next concert. Miss Tyner, who has won fame in night clubs here and in New York, made her "serious" debut on this occasion and won an ovation for her brilliant pianism in the Warsaw Concerto by Addinsell and for her skillful improvisations, as encores. Mr. Dorati's final appearance here for the season was at the concert of July 12, when Marina Svetlova and Alexis Dolinoff contributed ballet numbers, and Anne Simpson, Spanish dances. Mr. Dorati's warmth of temperament and expert control of the orchestra occasioned much admiration throughout his visit.

Alexander Smallens was the last of the season's conductors. His first concert was an operatic one enlisting the services of Thomas L. Thomas, baritone, who was cordially received. The following program was all-Gershwin, including the Rhapsody in Blue and Concerto in F with pianist Jesus Maria Sanroma; songs by Sgt. Glenn Darwin, baritone, and Helen Van Loon, soprano; and, by the orchestra, An American in Paris, Strike Up the Band, and Cuban Overture. Isaac Stern, brilliant young violinist, performed the Bruch G Minor Concerto at the July 19 concert. Mr. Smallens was joined in his final appearance two nights later by the ever-popular Gladys Swarthout. Mr. Smallens is always a welcome guest and his performances were well up to the high standard he has set here previously.

Chamber Music Outdoors

Chamber music lovers are being served al fresco, too, the Starlight Series getting under way at lovely Meridian Hill Park with the appearance of the Coolidge Quartet. The following week the newly-formed Albeneri Trio was presented, and on July 5 the Curtis Quartet performed. Yella Pessl, harpsichordist, and Helen Ware, violinist, gave an enjoyable recital in the same series. On July 19 the Gordon String Quartet featured the first performance of Virgil Thomson's Quartet No. 2.

Concerts are also given at Meridian Hill Park on Saturday and Sunday nights. As an opener, the Nine O'Clock Opera Company presented The Marriage of Figaro, and in succeeding weeks artists have included Martial Singher, baritone, and Frances Nash, pianist; Devi Dja and the Bali-Java Dancers; Hertha Glaz, contralto; Mario Berini, tenor, and Sylvia Meyer, harpist.

The Aztec garden of the Pan-American Union was the scene of a concert by the Navy Band Orchestra, under the direction of Lt. Charles Brendler. The evening's soloist was Rey de la Torre, Cuban guitarist. Mr. de la Torre appeared in recital recently at Dumbarton Oaks. In another concert in the latter setting, the performers were Eleanor Searle Whitney, soprano; Mrs. Thomas Burke, pianist; and Maj. Arthur Kent, baritone.

Indoor concerts have continued at the National Gallery of Art and the Phillips Memorial Gallery. The Watergate Summer Forum has been conducted on Mondays at the Phillips Gallery. Concerts by the Navy Band, the Marine Band, and the Army Air Forces Band also take place frequently in Washington's active summer.

LEAH EFFENBACH

Lt. James Pease, Bass and Pilot, Weds Margaret Knowles

Lt. James Pease, bass, Metropolitan Opera Auditions of the Air winner, now a bomber pilot, was married on June 29 at Laredo, Tex., where he is stationed, to Margaret Knowles of Philadelphia. Lt. Pease recently was heard in a program at Maxwell Field, Ala., given by the Eastern Flying Command before an audience of 10,000.

Why Playing for the Armed Services is a Privilege

By MISCHA ELMAN

Since our entry into the war, I, like numerous other of my fellow artists, have been playing at army camps, service hospitals, naval stations and canteens all over the country. My experiences in a cross section of the nation's wartime training, embarkation and disembarkation, healing and recreation centers, from Texas to Chicago and from Miami to New York, have made me realize the great meaning all this music-making has not only for our servicemen and artists, but for our cultural life in a post-war world.

What has moved and impressed me most is the overwhelming gratitude of the men for the good music given them—whether in the bustling atmosphere of a training center like Camp Lee, Virginia, where the men are cut off from their civilian lives but not yet in the war, or in the quiet suspense of the Army Air Forces Redistribution Station in Atlantic City, where the men are back from fifty or more missions over enemy territory and are waiting to be shipped off again, or at a place like Halloran Hospital in Staten Island, where the wounded and the convalescent are out of the fight but not yet back in civilian life or in combat zones again.

AT CAMP LEE.
Following his appearance with the Symphony Orchestra of the camp, Mischa Elman is felicitated by Corp. George Hoyen, conductor, and Brigadier General George A. Horkan, at whose personal invitation the noted violinist came down to play the Mendelssohn Concerto plus a number of encores demanded by the huge audience of service men. (Photo by U. S. Army Signal Corps.)

Cut off from their former security and embarked upon a new life in many ways strange and hard to adjust to, these audiences of sailors, soldiers and flyers, as many as 7,000 at a time, become so moved by the power of great music as to express gratitude and joy. At such times, it seems that the beauty of art has a special application for our youth today. Under the spell of the Mendelssohn or the Beethoven Violin Concertos, or such perennial favorites as the Schubert Ave Maria and the Bach Air for the G String, the men in the services are carried above and beyond themselves. They take hold of the greatness of art and hold on to an imperishable bulwark which only ageless values, even if intangible, can provide.

Effect on the Artist

Everytime I have witnessed such a sight, I have been moved with the realization that such an experience is as important for the artist as for his listeners. Strained and molded by a routine of constant tours and travel schedules, artists are sometimes apt to lose intimate touch with their audiences. Performances for servicemen, can stimulate and inspire an artist to such an extent that he is brought closer to his listeners and thus closer to his art, almost without suspecting it.

When an artist stands before an audience of men about to embark to fight in a just cause, and perhaps to lay down their lives, he can hardly fail to give of his best. It is not likely that at such moments he will play with indifference, making the men feel that they have no inkling of the things he is trying to impart. On the contrary, he is most likely to let himself be moved and taken into a participation which is rare enough and which the true artist can as little afford to side-step as his audiences to be deprived of it.

Any artist who treats appearances for servicemen lightly, simply as a patriotic gesture, is to my mind committing a double injustice: one to himself (and not only in the spiritual sense) and another to his art. Doing so, he fails to take advantage of a ready means of building new and powerful concert audiences, which in time to come could serve musical culture, thus aiding mankind as well as his own profession.

Demand for Music Increased

In all the thousands of army camps, naval training stations and service hospitals all over the country, and in the camps and theatres of war overseas, there are millions of men and women who never before paid any attention to serious music. Only a small number of them were regular concert-goers before the war. Most of them never saw the inside of a concert hall, heard a symphony orchestra in the flesh, or a great artist sing or play Bach, Beethoven and Mozart.

But the war brought it all into their lives, along with other things. Most of the new listeners of course, didn't and couldn't become overnight converts to the cause of good music. Many, however, have found in this art something they have missed. That the need and demand for music in wartime is great, none will deny. Concerts are a regular feature at camps and hospitals and many camps have their own bands and orchestras. When all this is over, the demand and desire for good music will remain.

Artists contributing performances of first rank and meaning will aid immeasurably in the cementing of spiritual bonds which can not help but build for the good of all in the future.

ADVENTURES OF USO TOURING

By STEPHAN HERO

Our travel was done mostly by air. In all, we flew some 10,760 miles in various types of airplane. We also went out occasionally on government boats, in one instance using a native *kayak* to reach shore. Other means of travel were by jeep, truck and carry-all. We averaged two performances a day, usually appearing in a jungle position at 1:30, and giving an evening program at a large post. At distant positions two afternoon shows were given.

At one of these posts we were quite embarrassed to find an Army band awaiting us at the dock, where they gave a concert for us. We also met San Blas Indians who were perfectly willing to sell their babies for a silver dollar (paper currency not acceptable). Some bases we visited were reputedly in the head-hunting country.

Since our pianist, Henry Jackson, had an accordion with him, this made it possible for us to perform where the armed forces until our appearance had never had "live" entertainment.

While flying to one of the outlying positions, our radio technician, in communication with a passing Army plane, mentioned that a violinist was aboard. So I had to play three numbers some 12,000 feet above the ground! As a reward, our pilot flew around one of the active volcanos in Nicaragua, so that we could watch it belch.

One Saturday, following our usual 1:30 jungle performance, Agnes Davis, Henry Jackson, Blake Ritter and I contributed our services for a military wedding, the bride being a Red Cross nurse stationed in Panama.

Met Notables on Tour

In the latter country, I was delighted to meet Bob Hope, Frances Langford and their unit, who were entertaining troops: also to witness an exhibition game between the tennis champions Alice Marble and Mary Hartwick. There were some sports highlights. The former Cardinals player, Terry Moore, was leading in batting averages on one of the Army baseball teams in Panama.

Following a performance at a large air base, I happened to mention to the commanding officer that our show for the next day had been cancelled, owing to lack of transportation. To my amazement, he offered to fly us there in his C78. Two round trips were made by this kindly officer, and since he really enjoyed helping us and his men in the outlying base, everyone concerned was happy.

In Panama I was able to enjoy turkey and steak dinners aboard a Liberty Ship, having made friends with the captain and crew members. Before their departure, they jokingly suggested that I stow away aboard the ship. This, of course, would have been entirely contrary to protocol.

During my last two weeks in Panama, however, we made a number of trips by boat. The last one will be a life-long memory. The ocean was exceptionally rough, causing three persons in our party to become violently seasick. I, however, being a good sailor, enjoyed the seven-hour journey.

Being full of adventure, I removed my shoes and socks, and rolled up my trousers, having a particularly good time until that evening, when I discovered I had got a second degree burn. My feet and ankles were blistered and swollen almost beyond recognition. The Army doctors had a wonderful time, feeding me sleeping tablets, and treating the burns. They wanted to hospitalize me, but this I absolutely refused to do. I insisted on going around in my bare feet, playing concerts here and there, to the amusement of all. I was accorded rousing ovations. During several hospital performances, some of the men jokingly said that I should be awarded the Purple Heart. There were times when I thought so, too!

Heat Hard on Varnish

Due to the extreme humidity, the varnish on my violin actually melted away, while the strings stretched until they were of no further use. Heat, however, was not taken into consideration; we had a schedule to follow, and follow it we did. Regardless of the time of day, we "made" our appointed camps and did our work.

Among the highlights of our trips

(*Please turn to next page*)

APPLAUSE FROM HEROES.
The first concert artist group ever to make an extensive tour of the South Pacific, under the auspices of the USO, takes bows at the conclusion of one of 60 concerts for servicemen. From left to right: Alexander Zakin, accompanist; Frederick Jagel, tenor; Polyna Stoska, soprano; Robert Weede, baritone, and Isaac Stern, violinist. (Official U. S. Navy Photograph.)

were the visits to jungle positions where entertainment is of utmost importance to the morale of our men, so far from civilization and contact with the outside world.

Among the places we visited were the lonely Galapagos Islands, located near the Equator, about 700 miles off the coast of South America. Here one takes showers in salt water, while that for drinking is brought in by ships. The only other life on these islands are wild goats, turtles (some of them weighing several hundred pounds), a pet fawn and honey bear, besides the iguana. But in these waters there is some of the world's best fishing. For the first time in my life, I went fishing and caught a fifteen-pound tuna, while another was ripped off the line near the boat by a shark.

Playing for the Wounded

Occasionally, while playing for convalescent patients, I would notice men leaving the room in tears. In these places the favorite number is, without fail, Ave Maria.

Sunday being my day off, I always made it a point to visit newly-made friends, who were eager to speak about home and relatives. One Sunday morning I had breakfast with the men at a submarine base, much to their surprise, as it took me an hour to arrive there and "chow" was at 6 a. m. Following our breakfast, many came with me to the chapel, where I played a number of times during the service.

Later I visited the men in the hospital wards, playing a tune here and there. An Army M. P. was then the only soldier in this Naval Hospital. It is men of his character who are the backbone of America. While he was patrolling the road one evening, a *chiva* (local bus) smashed into his motorcycle, causing a skull fracture, broken hip bones, and a mutilated face, and severing one of his legs. He mentioned his misfortune as a matter of fact, and only remarked that a much worse injury might have happened while at the front. His chief pride was a $1,000 War Bond which had been given him by General Britte. He had praise, too, for his many friends at the hospital who, he said, did their best to spoil him.

To date, I have played 231 concerts for the armed forces in this country, Peru, Nicaragua, Honduras, Costa Rica, Guatemala, Panama, Ecuador, and Galapagos Islands. I consider it the greatest honor bestowed upon me to be able to make some small contribution for our men, who so gallantly give their precious lives. My next task will not be an easy one, but I would not change positions with any artist here in the States.

Minneapolis College Adds to Faculty

MINNEAPOLIS—Three noted violinists join the faculty of the Minneapolis College of Music with the beginning of the fall term on Sept. 11. They are Louis Krasner, concertmaster of the Minneapolis Symphony, Jacob Heiderich, assistant concertmaster, and Jenny Cullen, formerly of the orchestra and the Verbrugghen String Quartet. Other new teachers are Edna Church, pianist, Marion Rice, voice, and Wendell Swanson, clarinet and flute. Two vocal students, Patricia Hauke and Adora Norlander, were named winners in the solo contest at the Minneapolis Aquatennial Music Festival last month. There were 72 contestants and the winners represented this city later at the Chicagoland Music Festival.

Lucie Lenox Studio Notes

Emery Darcy, Metropolitan Opera tenor, was soloist on Aug. 1 with the Milwaukee Symphony. Hazel Harenberg, soprano, sang for the Irvington Garden Club. Vivian Salonikas on Aug. 3 broadcast over WICC as soloist with the Bridgeport Symphonette. These artists are from the New York studios of Lucie Lenox.

Stadium Concerts Introduce New Works

Gershwin Night, an annual fixture at the Stadium, took place July 6 and attracted a tremendous audience of 21,000, the largest since the Pons-Kostelanetz concert of two seasons ago. Smallens conducted, and as he is a recognized Gershwin interpreter, he did exceedingly well by that composer's music. The program had excerpts from the musical comedy, Strike Up the Band; An American in Paris, R. R. Bennett's arrangement of numbers from Porgy and Bess, the Piano Concerto in F and Rhapsody in Blue. Oscar Levant handled the solo keyboard with smooth facility and rhythmic drive, but we have heard both the Concerto and the Rhapsody done with less percussive clangor and a wider variety of tone colorings.

Intensive and beautiful are the proper adjectives for Vladimir Golschmann's July 7 offerings of the Franck Symphony and some Wagner excerpts. He has become a real favorite at the Stadium through his readings, always authoritative and never conventional. The major works of his July 8 program were Mendelssohn's Italian Symphony and the Grieg Piano Concerto, the latter with Ania Dorfmann as soloist in a performance which treated both the instrument and the composition affectionately, understandingly, and ingratiatingly. Sunday evening July 9 ended the Golschmann series brilliantly, the top enthusiasm of the occasion being stimulated by a graphically exciting version of Strauss' Death and Transfiguration. Lovely was the conductor's elevated mood in Beethoven's Seventh, preceded by the same master's Coriolanus Overture. Ending the concert came Ravel's Bolero, and then a long-lasting farewell ovation for the popular visitor from St. Louis.

De Gaulle Visits Stadium

General De Gaulle added an exciting note to the July 10 concert, when he made a brief visit as the guest of Mayor LaGuardia, who introduced him to the 22,000 persons present. They rose in honor of the distinguished Frenchman, who was flanked by two service women carrying the flag of his country as well as the Stars and Stripes. Marian Anderson, the soloist of the evening, sang the Marseillaise and enthusiasm reigned supreme. Miss Anderson also contributed several Brahms numbers, and Gluck and Verdi arias, as well as a Spiritual as an encore. The artist revealed her customary musical command and keen sense of style, and of course was fêted thunderously. Efrem Kurtz, commencing his engagement at the Stadium, was in top form with the baton, giving well seasoned readings with finical use of tone and color and dynamics. He did a rousing performance of Tchaikovsky's Romeo and Juliet Overture, an excerpt from Stravinsky's Petruschka, and the same composer's Circus Polka, his new Four Norwegian Moods (first time in New York), lovely music, beautifully fashioned in orchestral hues, melodious, and with nothing of the stark aridity of some of his other late works. There was also a chastely stylistic performance of the Vivaldi-Siloti Concerto Grosso in D minor.

The July 11 program was again under the aegis of the adept Kurtz who conducted brilliantly and compellingly in Auber's Masaniello Overture, Corelli's String Suite, Satie's Jack in the Box, Offenbach's Gaité Parisienne Suite, and the first movement of Shostakovich's Seventh (Battle) Symphony. Aside from the Auber score, all the pieces were first times at the Stadium. Kurtz had the orchestra at the peak of its abilities, and with its aid made the Shostakovich pages into an experience not soon to be forgotten.

Smallens returned on July 12 with an all-Tchaikovsky list of outstanding favorites — the 1812 Overture, Nutcracker Suite, Andante Cantabile and Pathétique Symphony. The next evening youthful Leonard Bernstein started his series, conducting William Schuman's not very inspiring American Festival Overture, Sibelius' disjointed and episodic First Symphony, and Mendelssohn's ever gracious and heart-warming Violin Concerto, with Nathan Milstein as soloist. Aside from some excess ardor, Bernstein gave renewed proof of his striking talents with the baton and it is a safe guess that not a great while will pass before he heads one of our major orchestras. His popularity and that of Milstein was attested by the presence of 10,500 listeners. The Milstein playing was refreshing with its case of execution, pulsing purity of tone and nobility of feeling. He had a royal reception.

Bernstein Conducts

On July 14 Bernstein came forth with another facet of his extensive musical equipment when he took the solo part in Ravel's Piano Concerto. With speeding, expert fingers and delicate handling of the keyboard, he gave the sophisticated work authentic and compelling expression. Twenty-one year old Lukas Foss led the orchestral accompaniment and welded it cleverly with the solo instrument. Veritable storms of applause rewarded the two young artists. Bernstein remounted the conductorial platform with a glowing version of Tchaikovsky's Romeo and Juliet. The same composer's Fourth Symphony was spotty in execution but drew torrential response from the auditors.

At his third concert, July 15, Bernstein functioned as a composer, his Jeremiah Symphony being heard with Jennie Tourel as the mezzo soprano soloist in the last movement. As before, the work impressed with those qualities which caused the Music Critics' Circle to give it the 1943-44 Award of that body not long ago. Once more Miss Tourel's lovely tones and sensitive emotional insight made the most of her material. Other items on the program were Rossini's William Tell Overture, and the same composer's Rondo from La Cenerentola (sung by Miss Tourel), Stravinsky's Firebird Suite, and Copland's Suite, Our Town. All the numbers were infused with unfailing musical grasp and verveful imagination by Bernstein. He wound up his Stadium activities on Sunday, July 16, with a program of Beethoven's Leonore Overture No. 3 and Eighth Symphony, Richard Strauss' Don Juan and selections by Johann Strauss.

Markova and Dolin Dance

Dancing was the order of the evening on July 17, with Markova and Dolin as the terpsichorean performers, whose art on this occasion is reported on another page by our dance editor, Rosalyn Krokover. Antal Dorati conducted the orchestra in the accompaniments, and also in numbers of its own Prokofieff's Lieutenant Kijé Suite, Stravinsky's Fireworks, Sanjuan's Invocation from Liturgia Negra, and Ravel's Daphnis and Chloe Suite No. 2. Dorati was in charge too on July 18 and 19, his major works being Brahm's Fourth, Dvorak's New World, Kodaly's Hary Janos Suite, Strauss' Till Eulenspiegel, Weiner's arrangement of Bach's C major Toccata, and Bartok's Peasant Dance. Dorati's handling of the orchestra and his interpretations were adequate but hardly up to the standard set by the other Stadium conductors, nor does he equal them as a programmaker. He showed skillful musicianship in his own arrangement of Corelli's Concerto Grosso in C major.

Rain postponed the July 20 concert until the 21st when there was what the program called a Festival of Viennese Music. The Stadium was about half filled, and the festivalizing consisted of music by several Vienna Strausses, Lehar, Lessner, Offenbach (who was born in Cologne and spent most of his life in Paris), Robert Stolz. The last-named served as conductor of the occasion. Assisting as soloists and duettists were Hertha Glaz, contralto, and Mario Berini, tenor. Too much sugar and sweetness sated some of us, but the audience generally was generous with applause. Stolz handled the orchestra with more vigor than sublety. The concert of July 22, with an audience of 14,000, had two conductors, when Nicholas Kostrukoff led the Don Cossack Chorus and Ignace Strasfogel, the orchestra. The Chorus performed some of its familiar repertoire, and with their usual musical competence, tonal variety and sentiment and spirit. The first half of the program showed the able and successful baton qualities of Strasfogel in the Handel-Harty Water Music, excerpts from Mendelssohn's Midsummer Night's Dream, Duka's Sorcerer's Apprentice, and Glinka's Russlan and Ludmilla Overture.

Amparo Iturbi was the soloist of the July 23 concert, playing Liszt' Hungarian Fantasie for piano and orchestra. She has all the temperamental dash and technical brillancy for that kind of music, and made it into scintillating tonal and rhythmic attractiveness. Her hit with the audience was proved by their insistence on three encores. Strasfogel again conducted, and gave an excellent account of Brahms' First Symphony, The Merry Wives of Windsor Overture, Bizet's Suite No. 1 from L'Arlésienne, and the Farandole from his Suite No. 2. There was much enthusiastic applause for the young leader.

Carmen Staged

Opera again held the boards on July 24, when Carmen was done (under Smallen's direction), with Bruna Castagna in the title role, and Raoul Jobin singing Don Jose. Christina Carroll was the Micaela, and Martial Singher, the Escamillo. The performance was repeated the next night, July 25. It was more successful artistically than the first time, when there were tempo differences and ensemble irregularities surely due to lack of sufficient rehearsal. On both occasions, Castagna gave her altogether beautifully sung and wholly intelligent version of the title role, as made familiar by her at the Metropolitan during regular seasons there. Jobin's Don Jose was a sincere and vocally satisfying assumption. The Micaela sang a bit on the conventional side, both as to tone and spirit. Singher is not well suited in the Escamillo music or character. Smallens deserves credit for his unfailing taste and command.

Hofmann Is Soloist

One of the smallest audiences (about 5,000) of the current summer series, gathered for the July 26 evening, when Smallens gave a program consisting of the Gluck-Mottl Ballet Suite, Mozart's G minor Symphony, and Brahms' Second. The listeners made up in enthusiasm what they lacked in numbers. Rain postponed the July 27 doings until the next evening, when Josef Hofmann was the soloist in Beethoven's E flat Piano Concerto (Emperor), and Smallens and his men had their exclusive innings with the Bach-Abert Prelude, Chorale and Fugue, and Brahms' F major Symphony. Hofmann has always been an ideal interpreter of the weighty Beethoven Concerto, and this time too he performed it with mighty musicianship, clarified sentiment and full resources of tonal and technical mastery. Such music-making on the piano is one of the great experiences of our time. Smallens gave the soloist admirable symphonic support. On July 30 he conducted an all-Tchaikovsky list with the Fifth Symphony as the chief feature. The previous evening had been an Army and Navy Night, given by men in the services. Warrant Officer Thor Johnson was the conductor with enlivening and well coordinated batoning of

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The Ralph Thomas photograph on the Front Cover is by de Freitas, Hollywood.

RADIO: NEWS AND VIEWS—

KREISLER BEFORE HIS RADIO BOW

chats with Walter Magill, producer of the Telephone Hour. (Photo by Larry Adler.)

Easily the most important radio happening in music during July was the air debut of Fritz Kreisler. The veteran violinist made his appearance on the Telephone Hour, playing the first movement of the Mendelssohn Concerto, and his own Caprice Viennois and arrangement of Albeniz' Tango, with Don Voorhees conducting the orchestra also in Mozart's Marriage of Figaro Overture.

For years radio moguls, sponsors, and advertising executives had been trying to get Kreisler to broadcast, but he refused steadfastly, on the ground that radio was an unfamiliar idiom to him, that he feared he could not do justice to it, and therefore might give hearers a wrong impression of his art.

Kreisler may finally have become convinced from his own listening to others over the air that an artist could register successfully through that medium; too, his decision to try it might be the result of the high fee which the Telephone people were willing to pay for the long-delayed and momentous debut. In any case, Kreisler consented, and when the eventful evening came, on July 17, the invited listeners at the NBC-WEAF studio in Radio City were as eagerly expectant as the millions of dialers who constituted the unseen audience.

We in the studio saw a tall, silver-haired, serious-faced man—he is 69—walk slowly upon the stage just before 9 o'clock. He wore tails and white tie, in contrast to the white Summer jackets of the leader and the orchestra. He bowed solemnly in answer to the applause, tuned his violin finally, and fidgeted with nervous movements while he waited to begin. There were only a few measures of orchestral introduction; Kreisler jerked his instrument to his chin, and he was off on his novel musical adventure.

Master "Makes Good"

The old master, once in command of fiddle and bow, showed no interfering nervousness in his playing. His musicianship had all its long established atmosphere and authority, his fingers were sure, and his tone reflected the wonted Kreisler warmth and appeal. In the Tango and Caprice he brought forth a wealth of delicate nuances in rhythm and coloring. The audience gave him royal response with thunderous applause and even cheers. The artist finally left the stage, but when the orchestra sounded The Star-Spangled Banner, he quietly returned and played it with the ensemble. That, of course, was the signal for another prolonged demonstration. It was announced that Kreisler would appear on several future Telephone programs.

New Shostakovich Boris

Another novelty on the air was premiered, the Philharmonic CBS broadcast of parts of Shostakovich's new version of Moussorgsky's opera, Boris Godunoff, done at Carnegie Hall June 23 under the direction of Fritz Reiner, with basso Alexander Kipnis as the soloist. It will be remembered that Moussorgsky was not considered an expert orchestrator, and therefore some years after his death, Rimsky-Korsakoff revised and edited the opera, eliminating several numbers, changing others, and enriching the instrumental parts with added color and sonority. However, purists resented the interference with Moussorgsky's elemental simplicity and vigor, which they considered typically Russian, and performances were frequently resumed in the original version.

Now Shostakovich has restored many measures dropped by Rimsky, but retained the large orchestra of the latter, and yet avoided much of his bright brilliancy which was not in keeping with the folkish ruggedness of Moussorgsky's own score. In its new dress, the opera has not yet been heard in Russia, and therefore the New York performance of parts of the work, represented a world premiere. The excerpts heard were the Monologue and Hallucination Scene from Act II, and the Farewell of Boris, from the last act. The music had emotional appeal and dramatic strength, as conducted by Reiner, and sung by Kipnis with soulful, resonant tones and intensely feeling delivery of text. The balance of the program had Reiner's kindling versions of Tchaikovsky's Fifth, and Borodin's Polovetsian Dances.

Studio Silhouettes

That technically brilliant pianist and most taciturn of men, Oscar Levant, was talking to a friend when a women barged up to them and said, "I just made a bet here with my friend Mamie, that I can make you say at least four words." "Madam," snapped Oscar, "Mamie wins." A former Blue Network staff cellist, Alan Shulman, now in the Merchant Marine, is composer of a Pastoral and Dance for violin and orchestra, the solo part of which was played recently by his brother, Sylvan Shulman, during the Saturday concert directed by Josef Stopak July 15, at 5:00 p.m.. EWT. Sylvan, a staff violinist with the Blue, is also concertmaster for Paul Whiteman during the Summer Hour every Sunday afternoon.

The Music America Loves Best did well with the engagement of Brailowsky, the Russian pianist, who scored strikingly with the first movement of Rachmaninoff's Second Concerto, followed by Chopin's Minute Valse as an encore.

Henry Weber, Chicago's WGN conductor, is a musician who thinks that Grieg still rates highly with the public. Weber put on well known excerpts from Peer Gynt, and had the vocal numbers sung by Bruce Foote, baritone, Ruth Slater, contralto and Virginia Haskins, soprano.

Leon Barzin conducted Andor Foldes' Little Suite for Strings over WQXR on Aug. 2. The work was presented in January, 1943, over WOR by Alfred Wallenstein.

If you are an early riser, listen in sometime on Sunday mornings, at 9.30 to the NBC String Quartet. If you aren't an early riser, get up anyway, and tune in to that suave and well-knit ensemble. Another first-class string foursome is the American Quartet, heard Saturday evenings (NBC, 11.15 p.m.) from Chicago.

Lucille Manners has acquired an army of letter-writing fans with her singing contributions on the NBC Cities Service programs.

His Majesty, Hofmann

Josef Hofmann, all too rarely on the air, demonstrated that he remains a king of the keyboard, when he played the last movement of Chopin's E minor Concerto on the Telephone Hour, July 31. He also gave a shimmering reading of the first movement of Beethoven's Moonlight Sonata.

Ben Hyams, musical annotator for the Invitation to Music series (Wednesdays, CBS 11.30-12 midnight) knows how to contrive material that is authoritative and yet not over the heads of the average music-lovers. Frank Brieff, conductor of the programs, was formerly a viola player in the Columbia Symphony Orchestra and learned his baton art under the late Albert Stoessel, as a scholarship pupil at the Juilliard School.

The Esplanade Concerts, succeeding the Pop series of the Boston Symphony, opened July 22 under Arthur Fiedler's direction, on the Charles River Embankment in The Hub. The Blue Network broadcasts the concerts Saturday evenings, 8.30 p.m., and the Allis-Chalmers people sponsors them. Fiedler is a program-maker par excellence and a leader of the same quality.

Frank Black's July 23 Sunday matinée with the NBC Symphony furnished an all-American collection, with music by Deems Taylor, Major Meredith Willson (erstwhile conductor of the Maxwell House Coffee series) and Gershwin. Willson's piece was the Scherzo from his Second Symphony.

The harpsichord twanged its delicate delights on July 26, when Sylvia Marlowe played some fragrant numbers on Lyn Murray's To Your Good Health show.

Paul Lavalle's conducting of popular music need mislead no one as to his underlying musical soundness. He is a graduate of Juilliard School and has done some extremely worthy arrangements of serious compositions.

All accounts of the Pons-Kostelanetz activities in Iran agree that the couple have won the hearts of their hearers. André's orchestra, assembled haphazard from the forces, took quickly to his practised training, and he is not afraid to entrust his players with really ambitious programs. Lily, too, selects her best repertoire, including Caro Nome (Rigoletto) Lo, Here the Gentle Lark, etc. The latest tour of the aggregation embraced eight performances in seven days, part of the time travelling up to 200 miles a day, over dangerous mountain roads and under blasting desert suns.

Isn't it about time for the radio romantic and torch balladiers, male and female, to change their style of singing? The slide, sob, quaver, and whispered top tones have become an unbearable infliction, for all such vocalists sound alike. How about a return to real singing?

Times-WQXR Sale O.K.'d

FCC has okayed the purchase by the New York Times, of the Interstate Broadcasting Company. The new owners announce that its station WQXR will continue its many present programs of the best music, performed and recorded. Perhaps now Interstate may receive the wider kilowatt coverage its high standards deserve.

Carroll Glenn (Mrs. Eugene List) petite and gifted violinist, was the highlight of the July 23 Music For An Hour, with a finished and insouciant performance of Saint-Säens' Introduction and Rondo Capriccioso.

Oddly enough, Alfred Wallenstein's Music of Worship (WOR-Mutual) does not take place Sundays, but Mondays, 9.30-10 p.m. However, any time is a good time for worship.

The New World Choristers (Thursdays, NBC, 11.30 p.m.) are about ending their five week series, well prepared by Ernest La Prade and Gilbert Chase. Tastefully selected music in first-class choral performances.

Jessica Dragonett made a particular hit on Saturday Night Serenade with her singing of Love At Last, which is the version of Offenbach's Barcarolle, featured by Jarmila Novotna in the recent Broadway production, Helen Goes To Troy.

Great Moments In Music distinguished its July 26 program with a number of compositions by men in our armed forces.

Lyn Murray Features Soloists

Lyn Murray knows fine vocalism when he encounters it, and so that discerning conductor put Christine Johnson on his To Your Good Health program. She is a young contralto from the Metropolitan, and critics predict her rapid rise there to top stardom. Another appealing Murray presentation was Emery Darcy, full-voiced tenor, also of the Metropolitan.

Donald Dame made smooth-sounding and tasteful matter of Donizetti's Una Furtiva Lagrima aria on Lyn Murray's To Your Good Health.

Maria Kurenko continues her lovely and authoritative soprano singing, complimenting the taste of radio hearers by choosing only the best music for her performances.

Eileen Farrell distinguished herself with an excellent tonalization of Ritorna Vincitor from Aida on the Family Hour, and made a further hit with an arrangement of Rubinstein's Kamennoi Ostrow.

Alfred Wallenstein's WOR-Mutual Sinfonietta gives abiding threats to music-lovers who appreciate choice compositions authentically performed. Wallenstein takes the trouble to present unhackneyed programs expertly interpreted.

Mitropoulos was back with the Philharmonic on July 30, with a program dedicated to works of Rachmaninoff—Second Symphony, and The Isle of the Dead. The Greek leader has something on the ball—or rather, the baon—with his extraordinary verve and warm imagination.

(Please turn to following page)

WHITEMAN TALKS OF MUSIC IN AMERICA

For a great many years Paul Whiteman has been trying to encourage the creation of a special kind of music for radio which would combine technical excellence with popular appeal. The Blue Network has met this project with true enthusiasm and has set up a Creative Music Fund, designed to encourage the leading composers of the day to write streamlined compositions in vest-pocket or "symphonette" form.

Thirteen composers in both the serious and popular musical fields have already been commissioned. Roy Harris, Igor Stravinsky, Aaron Copland, Leonard Bernstein, Paul Creston, and William Grant Still in the former group; and David Rose, Richard Rodgers, Morton Gould, Peter de Rose, Erich Korngold, Victor Young and Ferde Grofé in the latter. Gould's composition, "Pops" Serenade, is dedicated to Whiteman. Rodgers is doing a concert waltz, Tales of Central Park, and David Rose a Latin-American example entitled Good Neighbor. Though Whiteman, along with the Blue Network, has fathered the project and will arrange all details as Director of Music for the Blue, he will not conduct all the half-hour programs. There will be premieres in New York, Chicago and Hollywood.

When we visited Mr. Whiteman recently in his air-conditioned sanctum at the Blue Network, we found the man who has been called "King of Jazz" and to his intimates is known affectionately as "Pop," exuding amiability and motility. He was in particular enthusiastic about his plan to create new works for the people via radio.

Painless Introduction to Classics

"I think," he said, "that's how people in America have become music-conscious. First, Sousa played his marches, and listening to Stars and Stripes Forever and his other inspiring compositions, people agreed to hear Tchaikovsky's music or other works he had arranged for his band. Eventually they got to like those composers and grew up to them. Later came John McCormack, who sandwiched between his Irish ballads and songs, Lieder by Haydn, Schubert and Brahms. To hear him sing Molly Malone, the people were willing to listen to his other program numbers, which they learned to appreciate and make part of their musical knowledge. I think that the accompanying music to the silent movie did a lot to make our audiences familiar with serious music which they otherwise might never have experienced."

PAUL WHITEMAN CONDUCTING

Whiteman could well have boasted—but didn't—of what he personally had done to bring good music to the people of America and how he had helped to educate them to appreciate it. A man who practically discovered the better music of George Gershwin and first played his Rhapsody In Blue is entitled to every credit. The premiere was as significant an event for America as the first performance of the Tales from the Vienna Woods was for the old world.

Asked about what he thinks music needs now, Whiteman, without any hesitation said, "The world needs another Gershwin, who was not only a skilled craftsman but could also feel. Perhaps this Creative Music Fund project will develop one. That is what I hope."

The Case of Europe

Musical genius to Whiteman is first "great melody that stretches your soul, then rhythm which stirs your involuntary muscles . . . Join them both with fine musical craftsmanship, and you have genius. Then you cannot fail.

"I remember with horror one evening of my European tours when we played in Holland. 'Boys', I said, 'this will be a tough evening. The people here have never heard jazz and the only thing that we can do is to hope that they catch on.' So, we plunged into our concert with rather mixed feelings.

"After the second number I saw the people sway to the melody and their feet step to the rhythm, and I knew we had won the battle. The concert became a tremendous success. We experienced this reaction all over Europe, whether it was Berlin, Paris, Vienna, Budapest or Prague. People like our kind of music."

Whiteman who comes from the West and first learned violin by studying with a Hungarian called Ferdinand Stark, is very much aware that his technic of arranging a musical piece makes use of the pattern which was applied first by the famous waltz composers in Vienna, principally by Johann Strauss, Sr. and Jr. First comes an introduction, then a main theme, a short linking interlude, a second theme and a coda. Whiteman's pieces are built in this established form. In addition, he gives them the color of his up-to-date harmonic background, and the inspiring and relaxing effect of his swing.

"To me swing is music that is perfectly played by a perfectly relaxed orchestra where everyone is pulling together. Swing can be found in a Toscanini orchestra or among the 'hep cats.'"

"Every year, I give a Carnegie Hall Concert even though I know I will lose money for that one night. I want to be free to project my own ideas and musical thoughts without considering radio, sponsors, or other people to whom I am obligated. I feel that I owe it to the people, to the public that has made my success and that I am only putting that money back into the hearts and music-consciousness of the public. Young and gifted composers, including those who write incidental music for movies, must be encouraged to broaden their scope. But they must not be too abstruse, too complicated, too esoteric, because the great majority of the musical people must learn how to walk before it can run."

Whiteman would like the Blue Network to acquire his tremendous musical library, so that students could study music of the past. He finds the Blue Network not only extremely sympathetic but very progressive in its musical ideas. His project is to create music that is "something between a song and a symphony."

Need for New Radio Music

The dean of modern American popular music concluded with the statement that the time is ripe for compositions written with an ear for radio, and an eye to their far-reaching educational possibilities.

The Creative Music Fund is non-profit in nature. Advances are given to composers commissioned, with the network retaining first broadcast rights and exclusive performance rights, for the period of a year. Accrued royalties will be assigned to the network until the original sum advanced is returned, so that the fund may be carried on indefinitely.

Whiteman deplores the commercially minded viewpoint of some of our best tunesmiths. "They keep thinking in 32-bar chunks. Just enough for a chorus, and they keep at it always hoping for the big song hit. Since they can always write that 'pop' tune, why can't they try to do something worthwhile on occasion?"

He feels that there will be plenty of bright youngsters, however, well-equipped musically, intelligent and sensitive, who will brighten the musical picture.

"We'll keep on looking for that next Gershwin," concluded Whiteman, and off he went to rehearsal.

Henry W. Levinger

(*Continued from previous page*)

WGN-Mutual celebrated its twentieth birthday last month. The Chicago station did the first airing of that city's great orchestra in 1924. (Confidentially, the same studio also premiered Amos and Andy in 1926.) WGN plans an immense postwar building to house its constantly increasing activities.

Felix Knight is a tenor who does not croon, but sings like a man and a musician. Did you hear and enjoy him on The Pause That Refreshes?

Mozart and the Duke

Frank Black, diligent searcher after unhackneyed material for his Sunday NBC Symphony concerts, pleased fastidious listeners with his exhumation of Mozart's C major Concerto for flute and harp, delightfully sounded by Edward Vito and Carmine Coppola. The work was written by Mozart at the request of the Duke de Guines, himself an amateur flutist and his young daughter, a harpist.

Isn't Kay Kayser reaching rather high when he calls his program, The College of Musical Knowledge? If his curriculum ever showed anything except popular tunes, then the writer of these lines must be tone-deaf. Academy of Corn would be a better title.

"Met" Voices Aired

Most of the Metropolitan Opera singers are on the air this Summer, keeping their voices active and earning much easy money. Among them are mezzo-soprano Mona Paulee, tenor Raoul Jobin, soprano Licia Albanese, mezzo Gladys Swarthout (Telephone Hour guest), Donald Dame.

Dorothy Maynor, soprano, appeared under Koussevitzky, July 29, at the Mozart Festival of the Boston Symphony Orchestra held at Tanglewood, Mass. Miss Maynor sang arias from The Magic Flute and Don Giovanni. At the same concert, Koussevitzky led elevated and charming performances of the A major Symphony and B major Divertimento for strings and two horns.

Mr. and Mrs. Collaborate

Replacing Information Please (NBC) on Monday evenings, is a program called Vacation Serenade, which brings to the air that gifted musical couple Rose Bampton and Wilfred Pelletier, who in private life are man and wife. It is the first time that they are working together regularly in the medium of radio. Miss Bampton, born in Cleveland, is wholly American-trained. On her 23d birthday she made her debut with the Metropolitan Opera in La Gioconda and since then has won further successes in tours that took her all over this country, Canada, South America, Europe, and even South Africa.

Philco's Summer Hour, chiefed by Paul Whiteman, had one of his piano proteges as soloist in Gershwin's Concerto in F. Buddy Weed is his name, and the youngster did a sparkling piece of work.

Igor Gorin's baritone broadcasts retain their famed musical intelligence and rotundity of tone.

A number of singers of repute have graduated from radio choruses and other ensembles, like Nadine Conner, Donald Dame, William Hargrave, Reed Kennedy and Leonard Warren.

N. Y. Post Buys WLIB

WLIB an independent radio station in Brooklyn, has been bought (subject to approval by FCC) by Dorothy S. Thackrey, owner and publisher of The New York Post. It is a 1,000 watt project, but is expected to have its power increased after the war. Mrs. Thackrey is reported to have paid $250,000, and announces that she will continue the WLIB policy of specializing in semi-classical and lighter music.

Not long ago radio warbler Allan Jones and a friend, a physician, made a tour of New York art galleries, as the former desired to buy some paintings for his home. One particularly impressed him, that of a man ill in bed, with a face of dire suffering. "What do you think?", asked Allan. Doc made a careful scrutiny, and in his most professional manner declared: "The man's got gout."

After a nine-weeks tour of USO Camp Shows (CBS series) baritone Robert Weede returned to Great Moments in Music end of July.

Other Recent Radio Happenings

Returning from Hollywood, Bernard Herrmann conducted the CBS Symphony on Aug. 2 in Schubert's rarely heard Symphony No. 3 . . . Having made the plunge, Fritz Kreisler has been booked for Telephone Hour appearances over NBC on Oct. 9, Jan. 1, Feb. 19 and April 16 . . . Isaac Stern, back from the Southwest Pacific, was soloist on Mitropoulos' all-Sibelius Philharmonic program on Aug. 6 in the violin concerto . . . The Broadway closing of Helen Goes to Troy brought Jarmila Novotna to the RCA program on Aug. 5 over the Blue . . . Lucille Manners found out that men in the armed services can reciprocate her gifts of cigarettes, candy and records, for she recently had a visitor who brought a piece of a parachute, suitably inscribed, a tropical shrub, a bottle of sand from the Mariannas, and a hilt from a Jap dagger . . . Duke Ellington is considering taking the advice of his friends to insure those hands since he severely cut one of them in a theatre elevator fall . . . Met tenors are not idle. Donald Dame, with Margaret Harshaw and John Baker, operatic colleagues, was heard on Russell Bennett's WOR program on July 30, while Chief Specialist John Carter was heard over the Blue on the Meet Your Navy program . . . The Blue, incidentally, brought Tanglewood to those who could not or would not travel to Lenox . . . And Great Moments in Music paid tribute to service men when a recent entire program of Jean Tennyson and her associates, Robert Weede and Jan Peerce, was made up of numbers by composers in the armed forces.

Our Leonard Liebling was the commentator on the WNEW program, America and Music, July 23, when Lt. Alex North and Herbert Haufrecht played some of their songs and piano pieces . . . Cpl. Guido Salmaggi, son of the operatic impresario, is serving in the South Pacific, and promises, when he returns, to bring with him all the music and other material he has collected for a stage piece he intends to produce in New York. . . .

LATIN AMERICA:

←
CONDUCTOR FETED IN RIO DE JANEIRO. Erich Kleiber, guest leader who opened the orchestral season at the Municipal Theatre, and Mrs. Kleiber (centre) are guests of Mme. Ceição de Barros Barreto and William Urai, Musical Courier representatives in Brazil.

REGINA RESNIK →
following six appearances at the Mexican Opera Nacional, including her first Donna Elvira, will be heard over the three leading networks in this country. In October, Miss Resnik, Metropolitan Opera Auditions of the Air winner, starts an operatic tour including an Aida in New Orleans.

By CEICAO DE BARROS BARRETO

Rio de Janeiro

Silvio Piergili, efficient manager of the music season at the Municipal Theatre, is deserving of special mention for for the introduction of Erich Kleiber to the public of Rio. Nothing has created so much interest here recently as the coming of the distinguished leader as guest conductor to open the season of the Municipal concerts. A large gathering filled the theatre completely, greeting Kleiber with a warm welcome as he stood on the podium and the orchestra members rose at their desks.

The Euryanthe Overture of Weber had a superb interpretation, revealing to the fullest the lyricism of the work. Even at the beginning of the concert one could observe the confidence awakened in the orchestra by the conductor, and the perfect understanding between leader and musicians, which led to a masterfully controlled performance.

Braga Score Performed

The Symphonic Episode of the Brazilian composer Francisco Braga, was performed in a graceful and refined manner. The cello solo, of exquisite melody enlivened by harps, was played by Camerini, first cellist of the orchestra, with beautiful tone. Tribute was paid to Braga, first leader of the Municipal Symphony, who had a great ovation joined in by Kleiber, the musicians and the audience.

Wagner's Good Friday Spell, one of the high points of the program, had an excellently proportioned interpretation, and met with an even greater enthusiasm from the public. Richard Strauss' Don Juan had a reading excellently balanced in clearness and detail. Overwhelming power made this performance a profound experience. The audience cheered at its conclusion.

After the intermission came Beethoven's Fifth Symphony. Kleiber and the Municipal Orchestra evinced complete mastery, in the finest details of design and instrumentation, though playing in a less emotional style than we are accustomed to. At the end the audience stood, recalling the conductor many times, a tribute he shared with the men.

Brazilian Symphony Opens Season

The Brazilian Symphony Orchestra, under Eugen Szenkar, opened its season at the Municipal Theatre with a program enlivened by Schönberg's Verklärte Nacht. The orchestra gave a forthright interpretation to Weber's Oberon Overture. As to Beethoven's Seventh Symphony, it matched in fervor the reading Szenkar offered last season, when the whole cycle of Beethoven's symphonies was performed.

To the first and third movements of this symphony, the orchestra gave a clear-cut performance, notwithstanding some irregularities of the brass section. (We should like the instruments brought from the United States by José Siqueira, president of the Brazilian Symphony Orchestra, to be substituted very soon for the present brasses, which utter a desperate "S. O. S.," while all the efforts of the musicians to attain good tone and perfect technique remain useless.) The slow movement received a beautiful interpretation; indeed, the orchestra reveals the results of assiduous work under Mr. Szenkar's direction. The last movement, given in a somewhat too lively manner, resulted in a pronounced freedom of tempo, some of the stirring scale passages being almost lost in the maze. However, the performance was still memorable.

Mignone and Schönberg Works Heard

Next in this program was the well-known Maracatú de Chico Rei, of Mignone. This music, written for a ballet, stylizes an Afro-Brazilian folk dance, in which the monotonous elementary rhythm is worked out in a more sophisticated way, though keeping its typical color. The audience was very responsive to its bright performance.

Of special interest was Schönberg's Verklärte Nacht. The marvelous work, composed originally as a sextet for strings, in its transcribed version for string orchestra, with the cello parts doubled by the basses, gains much in sonority. Szenkar and the orchestra gave their best in a beautiful interpretation. The strings gave the deepest emotion to this performance. The audience applauded it warmly. The Second Rhapsody of Liszt, a great favorite here, closed the program, which had been given also to a crowded hall at the afternoon concert.

The Brazilian Symphony Orchestra opened its season with a larger subscription than last year, which means not only an increasing interest in symphonic concerts, but a sincere appreciation of the work done by Szenkar.

Concerts at National School of Music

At the National School of Music, Lecticia Figueredo, soprano, gave a recital under the sponsorship of the Association Mathilde Bailly. The program included songs by Schumann, Fauré, Campra, an aria from Nozze di Figaro by Mozart, and works of Brazilian composers, among which was a lovely Acalanto (Berceuse) by Luis Cosme, a young and very talented composer. The vocalist showed a voice of attractive quality, although her top tones were sometimes forced, and she brought musicianship and feeling to the performance. She was assisted by Leonor Gondim as accompanist.

The coloratura soprano Dolores Bragança made her debut as a concert singer at the National School of Music. For a long time she had devoted herself to singing folk-music, and so her program gave a larger place to native songs, among them those of Villa-Lobos, Mignone, Hekel Tavares and Lorenzo Fernandez. At the end operatic music was included, excerpts from Il Guarany by Carlos Gomes, as well as Rigoletto, Traviata, Romeo et Juliette, and Johann Strauss' Voices of Spring. This singer has facility in coloratura, is a good performer and has personality; at the same time, there are moments when the voice wavers from the pitch, marring some of the songs. The composer Mignone was the accompanist.

Recital at Pro-Youth Association

Maria Helena Martins, although very young, made her stage debut last season in the opera Lo Schiavo of Gomes. In her recent recital at the Pro-Youth Association, singing songs of Gluck, Brahms and others, and arias from Verdi's Ernani and Gomes' Maria Tudor, she displayed a voice of a lovely dramatic quality and wide range, enhanced by musicianship and charming personality. One of her best achievements was in Felix Otero's beautiful song, A flor e a fonte. The operatic number proved once more her extraordinary endowment and fine vocal material. The audience greeted her with several demands for encores. José Torre was a sympathetic piano collaborator.

Opera Broadcasts for 6 Years

The Saturday afternoon broadcasts of the Metropolitan Opera are to continue for the next six years, according to contracts signed between the Opera Association, the Texas Company and the Blue Network.

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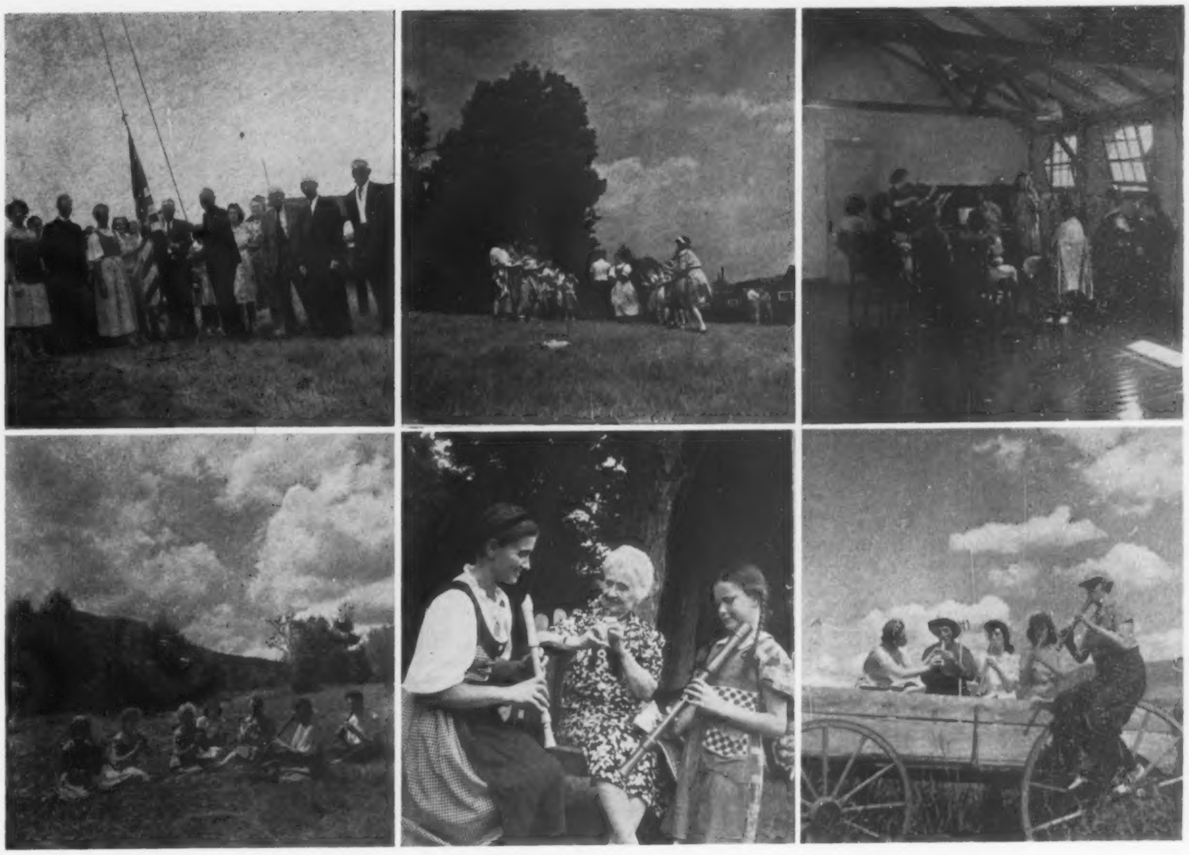
"Sing Weeks" At Trapp Camp Mix Study and Frolic

STOWE, VT.—Governor William H. Wills presided at the flag-raising ceremonies on July 10, officially opening the Music Camp of the Trapp Family Singers. More than 500 persons are expected to attend the four 10-day "Sing Weeks," inaugurated this year on the site of a former U. S. Army Military Police Camp, leased to the Trapp Family for 10 years by the State of Vermont. Baron and Baroness von Trapp, their seven daughters, their son, Johannes, and the family priest and conductor, Father Franz Wasner, gave the first program.

The camp, five miles from the Trapps' own Vermont farm, is based on the idea of family music-making in the American home. This is the idea which launched the Trapps on their own professional career. Members of the family, in their Tyrolean home near Salzburg, learned to sing and play for their own amusement first. Ultimately it is hoped that informal singing will spread to communities throughout the country.

At the camp they have converted three large buildings into dormitories with sleeping quarters for 25 persons each. Two others were divided into private rooms. Each of the buildings was given the name of a composer, so there are Schubert Hall, Haydn Hall, Beethoven Hall, Mozart Hall and Bach Hall. Another building, converted for recreation purposes, is known as Stephen Foster Hall. A chapel, office building and mess hall complete the camp. Since Rossini had been both a baker and a cook, the last-named structure is now named for the opera composer. Here the native cooking of the Tyrol as well as New England dishes are served. Although most of those at the camp come from the East, there are some from California. Those at the opening "Sing" ranged from 12 to 80 years of age and included Cadet Nurses, a WAVE, the director of a music school, a social secretary and an aircraft worker. School teachers, office workers and housewives were also included.



SCENES AT THE TRAPP FAMILY MUSIC CAMP IN VERMONT.

Upper left, Governor William H. Wills raises the flag at the first of four ten-day "Sing Weeks." Upper centre, folk dancing, which as well as group singing is a pastime at the camp. Upper right, informal chamber music session in Stephen Foster Hall. Lower left, recorder class for beginners taught on a hillside by Maria von Trapp, in this case using ancient blockflutes. Lower centre, Johanna von Trapp gives recorder instruction to two of her pupils, Mrs. Margaret Kilpatrick, 80, of Carmel Heights, Cal., and Louise Ganter, 18, of Mechanicsville, Pa. Lower right, students show their new-found skill on the same instrument for a Vermont farmer. (Photos by Robert Lewis.)

Each day opens with High Mass, conducted by Father Wasner, for the Roman Catholics, and later a nonsectarian service, also under his direction. Twice each day he also conducts the group in choral singing. Recorder and spinet instruction is offered and games, sports, handcraft work, chamber music and folk dancing are other items of interest provided. Once during each "week" a picnic is held atop Mount Mansfield. The camp closes on Aug. 31.

Dell Concerts Offer Array of Novelties

Following the opening span conducted by Dimitri Mitropoulos, the outdoor concert season at Robin Hood Dell was continued with great success, despite some postponements owing to the weather.

Between July 3 and 14, George Szell, conductor of the Metropolitan Opera, and well-known symphonic leader, conducted eight outstanding programs. Soloists for Szell's concerts included: Ezio Pinza, bass of the Metropolitan; Rudolf Serkin, pianist; Luboshutz and Nemenoff, duo-pianists; Bronislaw Huberman and Nathan Milstein, violinists. Szell's dynamic conducting and brilliant ability to give cohesive and largely designed readings resulted in unusual ovations for this leader. His distinguished soloists, too, garnered applause in their authoritative performances.

On July 10, Franz Allers led the Philadelphians in an unusual program. The dynamic young conductor gave a revealing reading of Shostakovich's First Symphony, to which the orchestra responded with warmth. After the intermission the matchless team of Alicia Markova and Anton Dolin took the stage and received ovations from the record audience of 9,000, for their dance interpretations of works by Tchaikovsky, Saint-Saens and Ravel. Mr. Allers gave them authoritative support and bridged the dances with shorter items bv Smetana, Rimsky-Korsakoff and Morton Gould, the last represented by his delightful Guaracha.

Popular Lists Appeal

The fifth week of the series included appearances by three conductors, Dean Dixon, Vladimir Golschmann and Sigmund Romberg. Anne Brown, soprano, and Todd Duncan, baritone, were heard with Mr. Dixon. the former in arias from Manon and Le Cid and Mr. Duncan in Vision Fugitive from Herodiade and a Spiritual, while both took part in excerpts from Gershwin's Porgy and Bess. Orchestral numbers were Gershwin's An American in Paris, and works of Bach-Franko, Tchaikovsky and Wolf-Ferrari.

Golschmann led an all-Russian program as well as a Weber-Beethoven bill, with Isaac Stern as soloist in the Violin Concerto of the latter composer. In a special "Pop" Concert. Romberg was assisted by Margaret Speaks, soprano, and Jan Peerce, tenor, the list including many opera excerpts.

The sixth week saw Golschmann on the podium for all the concerts, the soloists including Alec Templeton in the Grieg Piano Concerto and his inimitable improvisations; Marian Anderson as feted soloist in an aria from La Favorita and a group of Brahms' songs, and Zadel Skolovsky, pianist, 1943 winner of the Dell Young American Artists' Contest, in Rachmaninoff's Second Concerto. In addition, an all-French program was scheduled.

The final week had an unusual "Salute to the Composers of America's Songs," with Romberg again on the podium, Oscar Hammerstein II as master of ceremonies, and an aggregation of song composers who were present to hear or to play their works. The premiere of Romberg's Elaboration of a Ballad, based on his I Bring a Love Song, was a feature.

Highlighting the last week, in which Golschmann appeared as conductor of all the other programs, was the scheduled appearance of Jascha Heifetz in the Chausson Poème and the Glazounoff Concerto, and two all-orchestral events, the last made up of "requests" from the Dell patrons.

»»»»»» Mezzo-Soprano ««««««

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THE DANCE: Active Outdoor Dance Season Brings Two Stadium Bills; Plans for the Fall

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

An audience estimated at 22,000 crowded into the Lewisohn Stadium on July 17 to see Alicia Markova and Anton Dolin dance. There were three duets—the Grand Pas de Deux from Tchaikovsky's Sleeping Beauty, the Pas de Deux from Chopin's Les Sylphides and the famous Blue Bird Variations. For their solos, Dolin offered his own personal interpretation of Ravel's Bolero and Markova chose the Saint-Saens' Dying Swan in memory of Anna Pavlowa. This was the first opportunity New Yorkers have had to see Markova's performance of the late Pavlowa's immortal dance, and it was well worth waiting for. Even in the enormous and unflattering setting of the Stadium, Markova managed to project the poetry and subtle emotional qualities of the dance.

The duets all went well, as far as we could see, which was from about the middle of the leg up. Antol Dorati conducted works of Prokofieff, Sanjuan, Stravinsky and Ravel in between the dance numbers.

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Ballet International's Plans

Mrs. Herbert Witherspoon has been engaged to be the managing director of New York's new ballet group, originally organized by George de Cuevas and now known as Ballet International. Mrs. Witherspoon comes to the ballet with a brilliant record. She is a graduate of the University of California and was long associated with G. Schirmer, Inc., music publishers. She later became secretary of the board of governors of the Metropolitan Opera Guild and for four and a half years was the executive secretary of the American Guild of Musical Artists, Inc. She is the first woman to become executive head of a major ballet company.

Ballet International, which will be operated by the non-profit-making foundation, the Ballet Institute, headed by de Cuevas, will open with a repertory of some twenty ballets, of which twelve are now being rehearsed, at the newly acquired Park Theatre.

Among the choreographers already engaged by the company are Bronislava Nijinska, Mme. Michel Fokina, Igor Schwetzoff, Yura Lazovsky, Edward Caton, Simon Semenoff, William Dollar, Boris Romanoff, Cobos and Anatole Oboukoff. Dancers already signed are Vera Nemchinova, Viola Essen, Marie Jeanne, Lisa Maslova, Elise Rieman, Katia Geleznova, Andre Eglevsky, Alexander Iolas, Kari Karnowski.

MIA SLAVENSKA

appeared at the Lewisohn Stadium in a variety of dances on Aug. 7 and 8. Other prominent dancers on the program were Massine, Youskevitch, Lazovsky, Audrey Keane and Norma Vaslavina. Franz Allers conducted. (Photo by Maurice Seymour.

At the close of its New York season, the company plans a nationwide tour under the management of Concert Corporation of America, an affiliate of Music Corporation of America.

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Other Dance News

La Meri is continuing her lectures at the Ethnologic Dance Center, as well as the regular Tuesday evening dance performances. The lectures, in which Mme. La Meri covers the dances of virtually every country, are on Mondays and Thursdays at 5 P.M. and the public is cordially invited to attend. On Aug. 1, La Meri and her Company of Dancers presented a program of Hindu, Spanish and Polynesian dances.

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Lotte Goslar and her company presented a program of Dance Cartoons at the Assistance League Playhouse in Los Angeles. Assisting Miss Goslar were Celeste King, Rosalind de Mille, Sybille Schloss, Harry Burnett and David Lober. Stephen Whitford accompanied at the piano. Miss Goslar has been on the coast for some time and is a favorite performer at the famous Turnabout Theatre in Hollywood.

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Rosario and Antonio (Los Chavalillos) who have been engaged for the coming season by F. C. Coppicus of the Metropolitan Musical Bureau, have a repertoire of over forty dances for concert programs. They have just completed their dance sequences for the picture, Hollywood Canteen.

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Kathryn Lee, 17-year-old Texan ballet dancer and protégé of Massine, made her Radio City Music Hall debut as prima ballerina in Leonidoff's stage show Sky High.

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Iva Kitchell, Tashamira, Thalia Mara, Arthur Mahoney and Grant Mouradoff have all been guest artists at Jacobs Pillow, near Lee, Mass., this summer.

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Films Aid Dancers' Relief

The second film program presented under the auspices of the Dancers' Relief at the 55th St. Playhouse on Aug. 2, included Dances of the USSR, Martha Graham in Chronicle, Swan Lake, Russian Ballet and Folk Dances, Veloz and Yolanda, and Nana Gollner and David Lichine in Spring Night. La Meri spoke in behalf of the organization and introduced Mia Slavenska, Doris Humphrey and Mrs. Green, President of the DMA.

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Marina Svetlova and Alexis Dolinoff were soloists with the Toronto Philharmonic Orchestra at Varsity Arena in Toronto on Aug. 3.

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One of the new ballets now in rehearsal to be presented by the Ballet Russe de Monte Carlo, is Stravinsky's Dance Concertante with Balanchine choreography. Frederic Franklin and Alexandra Danilova are taking the leading roles.

THE MUSICAL PARADE

By THE STAFF

Tonal Tattling.

The indefatigable Leonard Bernstein is at it again with another ballet score, a sequel to Fancy Free, and to be called Bye, Bye, Jackie. Jerome Robbins is doing the choreography, and Oliver Smith the set. The trio plan to create a third work, the whole trilogy being related in character and purpose . . . Dean Dixon, Negro conductor, has formed an American Youth Orchestra (is Stokowski's face red?). He sat behind a screen when he heard the candidates play, so that he could make his selections entirely on merit and not be influenced by race, creed, color or sex . . .

During the summer, six violinists from the Cleveland Orchestra play with Jerry Wald's Band. According to Daily News columnist Danton Walker, the sextet will stay with Wald permanently, "because nobody wants autographs from a symphony violinist." . . .

Ruth Slenczynski, the former pianistic child prodigy, now aged 19 and married recently, says that she has become a virtuosa also at doing housework and making flapjacks . . .

Alexander Tzsfafsman — no joking, that's his name—is a young Soviet composer who uses the jazz idiom. He has written an Intermezzo for clarinet and jazz orchestra, dedicated to Benny Goodman, who will perform it shortly . . . Report has it that Prokofieff is about to take a third wife . . .

Hardly to be believed, but stated by Ed Sullivan in the Daily News, Stokowski and Cab Calloway are writing a musical farce called Rhapsody in Reverse. What will Stokey do next? Your guess is as good as ours . . . Lionel Barrymore, the actor, was the narrator at a Hollywood Bowl performance of Peter and the Wolf . . .

Werner Janssen, erstwhile conductor of the Philharmonic, has been commissioned to write the musical score for Hunt Stromberg's film production of Guest in the House . . . OPA may raise ceiling prices for piano sales . . . Max Rosen, violinist, and Jacques Gruenberg, pianist, have written a musical comedy called Boccaccio on Broadway (based on the Decameron), to be presented in New York in the autumn. Edward Carlin and Alexander Berl are the managers, and say that they intend to spend $100,000 for the production

In July Oscar Straus, operetta composer, conducted the Montreal Philharmonic in a program mainly of his own music, at Molson Stadium, and drew an audience of 10,000. The most applauded numbers were two from The Chocolate Soldier. Another notable Montreal event last month was the song recital of Grace Moore at the Mount Royale Chalet, sponsored by La Société Classique . . .

The owner of the drugstore at the Carnegie Hall street corner judges of the popularity of a Philharmonic program by the number of persons who stop at his soda-counter after the concerts. The more they like the music, the more customers he gets . . .

N. Y. Federation Contests Numbers Announced

The New York Federation of Music Clubs, Mrs. William B. Thomas, president, has announced that those desiring to compete in the National Federation contests, to be held in New York in 1945, may secure lists of required numbers in piano, voice, violin, and cello from Edwin Hughes, State Chairman, 338 West 89th St., New York. Required numbers for State and District Student Musician's Contests in voice, organ, piano, violin and cello may be secured from Dr. J. Warren Erb, chairman, 20 West 10th St., New York. Contests in the latter classification for New York State only in flute, oboe, clarinet, bassoon and horn will be conducted by Dr. Erb. Prizes ranging from $25 to $1,000 will be awarded to State and National winners.

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TANGLEWOOD HONORS MOZART

(*Continued from page* 3)

Rain Interrupts Concerto

The first concert (July 28) brought Dorothy Maynor, a Koussevitzky "discovery," as soloist in three Mozart arias. The soloist's contribution and two symphonies, No. 29 in A major, No. 34 in C major, plus the Divertimento in B flat major got the series off to a fine start. The weather, always a factor at these festivals, took a part in the proceedings the following afternon when violent thunderclaps and noisy drumming of rain on roof forced the conductor to call an intermission in the middle of the Concerto in E flat major for two pianos and orchestra. Soloists Pierre Luboshutz and Genia Nemenoff, nothing daunted, completed the work after the storm had subsided and the audience created quite a storm of its own with an ovation for all participants. The "Haffner" Symphony in G minor and the Overture to La Clemenza di Tito were the other works on this program.

The following weekend concluded the series with two excellent programs. Ruth Posselt was soloist in the Violin Concerto No. 4 for the Saturday concert, which opened with the Symphony in G minor, No. 25, ended with the Symphony No. 39 in E flat major and included the fine Idomeneo overture. Robert Casadesus was soloist in the "Coronation" piano concerto for the final concert which also listed Serenade K. 388, Eine Kleine Nachtmusik and the altogether magnificent "Jupiter" symphony.

Esplanade Series Opens

Back in Boston Arthur Fiedler opened his 16th season as conductor of the outdoor Esplanade concerts which he founded in the summer of 1929. These concerts were faced with suspension last summer due to blackout regulations but the difficulty was met by holding the concerts in the early evening during twilight hours. Reflecting the happier conditions this year, the programs are starting at 8:30. Given in the beautiful Hatch Memorial Shell on the Storrow embankment of the Charles River, the concerts are entirely free to the thousands of listeners who gather nightly to hear Mr. Fiedler lead his Boston Symphony musicians through programs nicely calculated to at once entertain and edify.

A strong military note has been given some of the concerts: the second anniversary of the Waves was celebrated by a special concert and the U. S. Marines were honored by a program also. Charles O'Connell was guest conductor in a well-arranged program with the Beethoven Seventh as outstanding item. Symphony-member Paul Cherkassky continued his long list of guest-leader assignments with a well-conducted and varied program.

"Pops" Feature Services

Previous to the Esplanade, Mr. Fiedler closed a most successful Pops season. The last fortnight included several special events and some first-class soloists. Guest conductors included Lt. Warren S. Freeman, USNR, who led part of Navy Night; Pfc. Malcolm H. Holmes and Warrant Officer Thor Johnson in Army Night; Carlos Pinfield in "Old Timers" night; Roland Tapley, Peter Bodge, and Eugene Plotnikoff who conducted an "Oriental" program in aid of the Syrian Relief Association with Fadwa Kurban the soprano soloist. Among the soloists were former symphony trumpet Roger Voisin, now in the Navy; pianists Arthur Whittemore and Jack Lowe, also of the Navy; pianist Helen Zoe Duncan; Leo Litwin and Bernhard Weiser both played several times and Jesus Maria Sanroma added another to his many Pops appearances.

All in all, Mr. Fiedler gave his enthusiastic Pops audiences some fine programs. Every concert was sold out and public enthusiasm was high.

STADIUM PRESENTS NOVELTIES

(*Continued from page* 7)

three Slavonic Dances by Dvorak; Tchaikovsky's 1812 Overture; Ulysses Kay's (Mus.2nd.Cl.USN) Of New Horizons (first performance), a vigorous, tuneful and well-made work; Alfven's Midsommarvaka; and arrangements by Cpl. Russell and Cpl. Howland. Also, Johnson led the orchestral accompaniment to Gershwin's Rhapsody in Blue, soloed brilliantly by Sgt. Eugene List. The duo pianists, Seamen 1st Class Arthur Whittemore and Jack Lowe, played a group of numbers and won much applause with their spirited and finely-ensembled performances.

Sevitzky in Stadium Bow

Fabien Sevitzky took over on July 31 and gave high pleasure to discriminative hearers with his firm control of the orchestra, his sensitive musicianship and command of style, and before all things, the lovely type of tone he asks for and gets at all times from his players. The compositions for orchestra alone were Berlioz' Roman Carnival Overture, Harl McDonald's colorful and cleverly made Two Aramaic Poems, Kalinnikov's derivative and inconsequential G minor Symphony, and after each there was genuinely enthusiastic applause for the achievements of the Indianapolis conductor. He did a closely-knit accompaniment too for soloist Josef Lhevinne, in Tchaikovsky's B flat minor Piano Concerto. The popular keyboard artist has long been famous for his interpretation and execution of this work, and again he invested it with appropriate emotional warmth (sans ranting), and technical dexterity. Several encores were imperative after the Concerto.

Sevitzky's qualities shone again Aug. 1, when he was grandly eloquent in Sibelius' Second Symphony, setting forth its many moods with sure perspicuity and obtaining whole-hearted response from the orchestra. In lighter fancy he was equally at home, when he voiced a sheaf of Brahms' Hungarian Dances, Grieg's Peer Gynt Suite, No. 2, and Converse's old but unfamiliar Euphrosyne Overture, heard for the first time in New York.

Heifetz Delights

Before 17,000, Heifetz played Vieuxtempts' D minor Violin Concerto and Chausson's Poeme on Aug. 3, under Smallens' direction. Also on the program were the Shostakovich First, excerpts from Carpenter's Birth of the Infanta, and the Ballet Suite by Grétry-Mottl.

Scheduled for the balance of the Stadium season, closing Aug. 13, were the appearance of the phenomenally gifted 12-year-old conductor, Lorin Maazel, with Mendelssohn's Italian Symphony as his chief number; an all-Beethoven and a French concert program under Smallens; two successive night of ballet by Mia Slavenska and co-artists; Grace Moore in operatic and popular selections; Strauss' Horn Concerto played by W. Wilbur; and an Aug. 12 program with Burrill Phillips' Courthouse Square (first time at Stadium), Copland's Billy the Kid, and Alec Templeton as soloist in Mozart's B flat Piano Concerto No. 27.

Other Outdoor Fare

Other concert activities of the past month were the Goldman Band seances at Central Park and Prospect Park (Brooklyn), the end of the series by the City Amateur Symphony (Judge Leopold Prince, conductor), and the third of the summer's Naumburg Memorial concerts on the Mall in Central Park, led by Josef Stopak. The fourth and final of the series will be on Sept. 4 under the baton of Salvatore Dell Isola, of the Metropolitan Opera Orchestra.

Radio Men Strike

MINNEAPOLIS.—A White House directive, either to James Caesar Petrillo or to the War Labor Board, was regarded as the only means of ending a strike of eight musicians employed by Station KSTP here, which began on July 25. Petrillo ordered the strike when a new contract was not signed by the station.

According to Stanley Hubbard, president of the station, the strike was called because George Murk, president of the Minneapolis local of the musicians' union, "is opposed to old-fashioned music." Hubbard alleged that Murk repeatedly stated he would not permit "hill-billies" to appear in that city. The latter reported that this was "waving a red herring" to divert attention from the "real issues."

The station took court action which resulted in a warrant being issued for Petrillo's arrest on a charge of Contempt of Court, but this was later withdrawn. An appeal to the WLB brought an order from that body to Petrillo to end the strike. The latter however, up to the first week of August had failed to answer the order.

Meanwhile, artists are still awaiting action in the recording "strike", now two years old. Although Decca signed with Petrillo, two other leading recording companies and the AFM president are still at odds, and artists and orchestras are still losing potential income.

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Melchior in Santa Barbara

SANTA BARBARA, CALIF.—Lauritz Melchior, Metropolitan Opera heroic tenor, gave the first of two summer recitals at the Lobero Theatre on July 14. Joseph Szigeti, violinist, appeared on Aug. 11.

Carroll Glenn's Summer Dates

Carroll Glenn, violinist, was heard at Chautauqua, N. Y., on Aug. 6, at the Great Lakes Naval Training Station, Aug. 8, and with the Chicago Symphony in Grant Park, Aug. 11. Other engagements this month include Aug. 16 in the Willeke Series at South Mountain, Pittsfield, Mass., and Aug. 27 with the New York Philharmonic-Symphony radio series, Mitropoulos conducting. In July, Miss Glenn gave weekly broadcasts over Station WQXR, in the American Artists Series, and twice appeared over MBS as featured soloist in the Music for an Hour program.

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NEW YORK AUGUST, 1944 No. 3095

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

Concert Artists and USO

A minor controversy was stirred last month when Lawrence M. Phillips, an executive of USO-Camp Shows, Inc., was reported by the New York Times to have said that concert artists had not volunteered as generously as they might to entertain the armed forces overseas. He added that perhaps they thought USO was not interested in serious music. This brought a rejoinder from an official of Columbia Concerts, Inc., published in the daily New York newspapers, denying the accusation, and pointing out that many headliners in the field had volunteered their services.

There seem to have been several schools of thought on the matter. The Musical Courier, on March 5 of this year, published an article by Capt. Beryl Rubinstein, pianist, composer and director of the Cleveland Institute of Music, then stationed in North Africa, who said that "so far as the North African Theatre of Operations is concerned . . . during the seven and half months I have been stationed here, not a single American musician of note or otherwise has put in an appearance."

Since then, there have been tours by quite a few top-rank names in music, theatre, movies and radio, as well as prominent name bands, in this territory, as well as the Caribbean and Southern Pacific areas. In the present summer, Heifetz' tour of North Africa and Italy is an example, while perhaps the most courageous trek has been that of Lily Pons and her husband, André Kostelanetz, in the super-heated Persian Gulf area where the conductor organized an orchestra of soldier-musicians to give two daily concerts with Pons as soloist. The success of the venture has been such that they have been asked to extend their visit for another month.

• • •

Perhaps the history of the growing participation of concert and opera artists in programs for the service folk outside the U. S. proper is best analyzed by a recent letter of Charles N. Drake, written to the New York Times on July 18. He says in part:

> "As the name correctly implies, USO-Campshows is primarily concerned with show business and from the start it operated much as a theatrical booking office, handling acts and vaudeville units. The concert end was secondary, for, in the opinion of USO, serious music was not a wartime dish for the camps. Quite naturally this news promptly circulated through the concert field in general. From a little experience of a couple of years ago I can report that USO's interest in serious music was measured in terms of publicity, not music—a showmanship slant that was certainly all to the good. Star musical names make the papers, and surely the biggest and best is none too fine for an audience in uniform. But concert talent taken as a whole did not get much attention.
>
> "Furthermore, at that particular time the American Guild of Musical Artists determined to set itself up as the clearing house for all artistic services identified with wartime concert projects, and artists who were not members of that union found themselves pretty well confused in their patriotic desire to play or sing, even free.
>
> "This situation was one of the tangles in the long-hair division of USO's early activities, and, combined with that organization's general attitude about serious music, it was quite natural that many artists wrapped their patriotic impulses in cotton and went on with their own work. Consequently, when Mr. Phillips says that perhaps they think USO is not interested in their type of program he is dead right."

• • •

The Musical Courier, as early as Feb. 5, 1942, a few weeks after Pearl Harbor, commented on the fact that the setup for utilizing the talents of musicians, who were then most naturally eager to get into the fight, was so complicated as to be bewildering.

Since then some of the snarls have been ironed out, and the frequency and enthusiasm with which leading and less prominent artists have been appearing at camps and naval stations in this country, and on some extremely arduous assignments overseas, does not bear out a theory that USO is not interested in their services at the present time.

The means of travel have also been improved since the early days of the war, and it is significant that despite some rugged conditions which must be borne, most artists who have done overseas service in this field have returned filled with enthusiasm. Many have regarded their experiences as among the most interesting and rewarding in their entire career.

Artists who feel they have the stamina and desire to contribute their efforts should get in touch now with Mr. G. A. Baldini, director of the Concert Division of USO-Camp Shows, Inc., at 8 West 40th St., New York City.

This is a work that offers rare adventure and the opportunity to see unusual parts of the world under conditions that will hardly ever again be duplicated. It is also one way of laying one's paving stones on the road to a new and more reasonable world which, it is hoped, will emerge as the most important result of these years of agony and struggle.

• • •

Viva Liebling Passes

Viva Liebling, beloved daughter of Eda and Leonard Liebling, died July 23 at Doctor's Hospital, New York, after an illness of two months. She was the widow of Marquis Xavier de Sebour (Vidal-Quadras), who was killed in Spain during the recent Civil War.

Born in New York in 1910, she attended St. Agatha's and finished her education in Europe, living for a number of years in France and Spain. She studied painting in Paris and at the Art League in New York, became proficient on the piano, was a linguist, and when she returned to America after the death of her husband, took up writing. As assistant to her father on Radio Guide, she was connected with that weekly until it merged with Movie Guide. Then she joined the editorial staff of the Musical Courier, was entrusted with its radio department and made it one of the leading features of this paper. She is deeply mourned and missed in this office, both for the loss of her brilliant talents and her endearing personality.

• • •

Keeping the Torch Alight

The professor, in his mild way, has shown not a little enterprise and adaptability by accepting such thorny assignments as teaching celestial navigation to young warriors, along with his usual stint of musical theory and practise. But now things are again more stabilized, and it seems that the music educator has provided a much-needed function in keeping the torch of arts and learning alight in an age which has seemed at times to be reverting to savagery.

While the lamp of art has been kept burning during the heroic period in which we are living, it is to be hoped that post-war grants, in music as in so many other technological fields, will bring back to the campuses some of the promising younger figures whose development has been so rudely interrupted. Indeed, some grants which have already been made to young composers now in service, to be received on their discharge, have set a fine example for those who would serve the future of our art. We should make sure that there shall be no creative hiatus such as occurred after the last war. In music, as in so many other fields, there should be post-war planning now.

VARIATIONS

By Leonard Liebling

A Statement on Operations, constituting an annual report, has just been issued by The Metropolitan Opera Association.

The booklet opens with a report by the president, George A. Sloane, who writes in optimistic strain, and prophesies that the Metropolitan should go through next season without a deficit. The loss last season was $110,506 as compared with $202,607 in 1942-43. The reason for the decrease was threefold, says Mr. Sloane: (1) the success of the drive for funds from the public; (2) reduction of bonded indebtedness; (3) tax concessions made by the State and New York City. The last-named item lessens the Metropolitan's tax bills by $115,000 a year. The funds contributed from solicitation of the public amounted to $361,544, of which the Metropolitan Opera Guild collected $100,000.

Edward Johnson's article in the Statement stresses the success of the company's Spring tour, the excellent box-office during the regular Winter season, and the general artistic results achieved despite the obstacles of the war atmosphere and activities.

Receipts from performances in New York and out of town were $1,805,530.31, augmented by broadcast fees, house rentals, concessions and privileges, contributions from the Guild, and other income, to a grand total of $2,147,117.68. Expenses included $1,137,000.17 for the salaries of orchestra, singers, conductors, chorus, ballet; and $146,928.15 for executive and clerical salaries.

New York State was the heaviest contributor to the public fund, and Ohio came next, with Connecticut third, Pennsylvania fourth, California fifth, New Jersey sixth, Massachusetts seventh, Texas eighth.

Mr. Johnson's most significant artistic announcements were that such works as Pelleas and Melisande and the Mozart operas, box office failures in the past, drew immense audiences last season, and that 1944-45 would see the Metropolitan produce a new short opera by an American composer, with cash awards going to him and the librettist.

There have been some loud whisperings about financial maladjustments at the Metropolitan, but they certainly do not show in the clear and frank figures of the Balance Sheet included in the Statement just published.

• • •

Not long ago I bought a copy of film and radio star Bob Hope's new book, I Never Left Home. It is a 100-page, paper-covered brochure at a cost of one dollar, which miffed me somewhat. However, for two reasons I soon got over my resentment; firstly, the fly-leaf told me that Bob was giving his royalties from the book, to the National War Fund; secondly, what he wrote was as revealing and impressive as anything I have read about our fighting forces in Great Britain, Italy, Alaska, Iceland, and Africa. He met many thousands of them at the camp and hospital shows he gave with his little company of entertainers. They endured hard discomforts, including repeated bombings. They heard countless first-hand stories from officers and men, nurses and other women in the service. Bob listened and saw, and recorded all his experiences with the terse and graphic candor of a skilled reporter. His accounts of various hospital visits are little masterpieces of pathos, without any attempt to be grisly or sentimental. In fact, the drama and horror are eased with innumerable quips and cracks in typical Hope style. Once begun, the book holds the reader to the very last word. And, best of all, he tells his story modestly with no trace of ego or self-puffing. Despite his humor, one feels that Bob was deeply moved by everything he encountered. He says that he came back a greatly changed man, and a prouder one, after his close communion with the American fighters and their allies of the British Empire.

One Hope story concerns the show in Algiers: "There, for the first time since we left England, we had a band to work with. It was a great Army outfit called Griffin's Band, and it was just the thing for the broadcast we still hadn't written. If you can get a good enough band, you don't have to write much. Look what the writers get away with on the Philharmonic broadcast."

• • •

Hollywood, Cal.
July 28, 1944

Dear Variations:

Only today I read with great interest Carl Alwin's article in the Musical Courier on Richard Strauss. And I'd have liked to hear even more of Strauss' remarks on other great composers and their works, and about Strauss as an interpreter.

However, I would like to correct my esteemed colleague Alwin in his statement about the first Salome performance in Vienna. This first performance—which I recollect quite clearly—did not take place in 1919 but as early as 1907. Since the influence of some of the Archduchesses blocked Gustav Mahler from producing Salome in the Imperial Opera House, it was performed by the Breslau Opera ensemble in the smaller Vienna playhouse, the Deutsches Volkstheater. The title role was sung by Miss Verhunk; the conductor was Richard Pruewer, if I recall it correctly. (Conductors like to show off their memory!)

Very sincerely,
RICHARD LERT.

• • •

A. J. Liebling (no relative to me) war correspondent with the Allied troops in Normandie, is writing fascinating articles for The New Yorker about experiences there. Liebling was on a landing craft when the first French beachhead was being approached, and as he splashed ashore he found himself wading next to a white-haired correspondent who told him that he represented the St. Louis Post-Dispatch. "I am 61 years old", he said, "and had a hard time to get my paper to send me over here but I finally succeeded. It is wonderful and I can hardly believe it. I have never been in a battle and want to see what it is like. Now I'll find out". Almost immediately the shooting began and the man plunged into the thick of it and began to scribble his report. His name was Richard Stokes, says Liebling, and he had been a music critic most of his life.

New York knows him well, and we musical folks remember his serving for years as the music critic of the now defunct Evening World, and also as authoring the libretto of Merry Mount (with music by Howard Hanson) produced at the Metropolitan in 1933. In those days Stokes was a particularly shy and gentle soul whom one would have credited with walking miles to avoid trouble. Now he walks right into the midst of bursting shells and snipers' bullets. One never can tell. Hats off to Stokes.

• • •

A point well taken comes from Joachim H. Meyer, former music critic—not musical critic—who now heads his own Music Bureau—not Musical Bureau. He writes: "In this age of crusading, how about your starting one in connection with the misnomers, 'musical critic', 'musical manager', etc.? It makes me writhe to see those adjectives, which are entirely misapplied and should be eradicated. We hope and trust that a 'music critic' is musical, and a music manager also. In both cases, that seems a prerequisite. There is no such thing, either, as a 'musical bureau'. The bureau itself is entirely unmusical; it deals only with a commodity called 'music', and should be called 'music bureau'. And even the most informed and astute musical critic is just a 'music critic'. Yours for bigger and better music seasons—not musical seasons—as many a season shows very poor musical quality."

• • •

Lillian G. Rosse, secretary to Mrs. Thomas E. Dewey, writes that the wife of the Presidential nominee, "has always been a very devoted reader of the Musical Courier." She met Mr. Dewey for the first time at the Chicago College of Music while she was secretary there to the late Percy Rector Stephens, with whom Mr. Dewey studied singing.

• • •

Music Dean Harold Butler of Syracuse University writes: "I was interested to read in your column some time ago about the mid-Western lady who held a piano pupils' recital given entirely by boys. Well, our graduate, Mrs. Althea A Whiteside, a very successful teacher in this city, duplicated the feat when thirteen of her student laddies gave a recital a few weeks since, at the Museum of Fine Arts. It took four recitals this year, to present all Mrs. Whiteside's pupils who were ready to play."

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Gigli, the tenor, whose singing ability seems to be on a par with his talent for getting into public trouble, was in the newsprints again unfavorably several weeks ago, this time because of his disbarment from the program of a concert arranged by the British Army at the Royal Opera in Rome. The reason given by the Allied officials was that Gigli had been a Fascist and Nazi sympathizer. He denied the accusations, but the public evidently disbelieved him, for the cabled accounts say that they tore down posters advertising the concert and bearing his name.

One of Gigli's previous imbroglios took place while he was in the United States, and it concerned his forgetfulness about paying taxes on his American income. This Government stepped in before his departure and levied upon his operatic and concert fees, greatly to his indignation. Other Gigli episodes were his resignation from the Metropolitan when he refused to accept a cut in salary during the Depression; and the bitter tongue-lashing he gave our country to newspaper interviewers on his return to Italy. He later disclaimed those remarks, but the newspapermen contradicted him.

It is all right for a temperamental tenor to get into rows with his colleagues, and to engage in operatic backstage intrigues, but when he enters revolutionary politics, or becomes involved in controversies with Governments, he treads on highly dangerous ground. Gigli's success as a singer appears to have afflicted him with megalomania: in intimate language, swelled head.

• • •

According to cables from Rome, when the American troops reached there they found 81-year old Mascagni penniless and in want of food. Some of his New York admirers started a fund for his benefit and asked Toscanini for a contribution. The Post (July 21) of this city says that he refused, declaring: "No, Mascagni was and is a Fascist."

Mills Music Inc., in 25th Year, Seeks "New Ideas."

JACK MILLS

A firm belief in youth, in new composers and the value of their contributions to the musical scene built Mills Music, Inc., from a "tumble-down office with an off-key battered piano" to a firm which marks its 25th anniversary this month. Jack Mills, president, explained this creed recently, as he talked reminiscently with a Musical Courier interviewer.

With his brother, Irving, Mr. Mills in 1919 acquired rights to two popular—or as they were then known, "ragtime"—tunes. Over the years he has constantly added to the catalogue, buying out other groups with which he had contact in his early days. In 1934, the firm entered the so-called "classical" music field, to the dismay of some composers and publishers. This year a new high was reached when more than 32 Mills compositions were presented by the Cleveland Orchestra, and other scores published by the company were played by Toscanini, Stokowski, Iturbi, Golschmann, Reiner and similar ranking conductors. Twice the firm has won the Citation of Merit of the American Society of Composers and Conductors, in 1942 and 1943.

Melody vs. Technique

A vigorous figure, Mr. Mills gives the impression that once he has made a decision, he will carry it through. He is not content with old ideas and a composer who has something new to offer seems assured of a hearing. And yet, Mr. Mills believes that compositions based on lyricism will survive those which have only complicated technique to offer. To prove his point he cites Mendelssohn's Spring Song, Schumann's Träumerei, and those symphonies which have enduring melodies.

Mr. Mills, a violinist in his youth, has convictions in the matter of teaching also. A student of child psychology, he believes that boys and girls can develop a hatred of their elected instrument rather than a love for it, if they have to practise scales, etudes and exercises exclusively, instead of learning to play tunes at the beginning of their study.

"How many times are mother and father driven out by the interminable practising of their children? On the other hand, how much more pride do they show when Johnnie or Mary can play any of the easy classics or a ballad like Star Dust? Or when they try to emulate Benny Goodman or Tommy Dorsey and play numbers which these men use on the radio?

"It seems to me that teaching children melodies they hear others play will stimulate them really to learn their instrument. And from these popular airs, if they are genuinely interested in music, they must in time turn to the classics, in which the best things in music are found.

Importance of Youth

"If music is to develop and a musical consciousness is to be aroused in this country, we must start with the boys and girls, in their homes, in their school orchestras and glee clubs.

"There is another side to the picture. Do you believe that Dorsey or Goodman or any other of the popular band leaders would continue to barnstorm, to accept hotel engagements and one-night stands if they could fill Carnegie Hall, or Orchestra Hall, Chicago, or Hollywood Bowl? Such engagements would make their tours unnecessary. On their radio programs they blend the popular and the classic, the so-called swing and sweet. How much easier for them and better for their audiences if they could concentrate on fewer engagements! Paul Whiteman demonstrated that there is a middle ground, but we must eliminate any of the high-brow and low-brow feeling."

Lack of Ballads Today

Mr. Mills has an explanation also for the lack of ballads being composed. Although it was the issuance of some of these which caused him to become interested in more serious music, he feels that the passing of Chauncey Olcott, John McCormack and such singers from the concert field closed the doors to composers.

"Many noted singers now hesitate to introduce new songs, and with no opportunities for a hearing, composers won't create ballads. I wish we could have a return to the old days when audiences would crowd their local halls to hear artists sing these songs."

Mr. Mills paid tribute to the work of school music teachers, asserting that "the schools have done a lot for music in this country." And, with this in mind, he has concentrated upon providing arrangements for such ensembles. Although it was arrangements of popular airs which started the idea, Mr. Mills pointed out he can now offer more serious numbers by Morton Gould, Roy Harris, Sir Thomas Beecham, Edwin Franko Goldman, R. Nathaniel Dett, Nicolai Berezowsky, Laurence Taylor, Eugene Zador and others.

"From the first I felt that Morton Gould had an ability to express himself in an interesting, novel way," he said, "and was not a mere imitator. We therefore sponsored his work. When other composers found this out, they came to see us. I made suggestions to some of them, making it clear that new styles, rhythms and ideas were what we needed. I feel very strongly that when a composer is in a rut and merely following the examples of others, he has very little to offer.

"But youth, new faces, new thoughts—on these ideas we have built the House of Mills!"

LONDON

(*Continued from page* 3)

But despite these little upsets, orchestral plans for next season are more extensive and far-reaching than ever. The Northern Philharmonic Orchestra, Leeds, of which Dr. Unger is conductor, has increased the number of its Leeds and Yorkshire concerts.

A packed and enthusiastic Albert Hall audience thronged to hear the first Promenade Concert of Sir Henry Wood's Jubilee season. Some of the audience had waited over night for seats. The veteran conductor had a rapturous ovation and every piece received enthusiastic applause. The London Philharmonic Orchestra played with such spirit and beauty of tone as to excite much favorable comment. Highlights of the evening were Parry Jones' stylish vocalization of the Prize Song of Wagner and Sir Henry's spirited conducting of the Romeo and Juliet overture-fantasia by Tchaikovsky.

Barber Concerto Heard

As well as old favorites, many new works are being given. One of the most interesting examples was a new Violin Concerto by the American composer, Samuel Barber, which received its first English performance. It struck me as a delightful work without any pretentious poses but with plenty of musical sincerity. The first and second movements display a charming lyrical vein, and serve as a foil for the vivacious last movement. The soloist was Eda Kersey, whose warm, clean and resonant tone earned the audience's thunderous ovation. The London Philharmonic Orchestra played with the uniformly high standard which it has displayed through the season.

Albert Coates Returns

An all-Russian festival was another interesting event which immediately preceded the "Proms" at the Albert Hall. This was remarkable in that it gave London concert-goers a chance of hearing Albert Coates again. Among the particularly interesting items I would mention were Prokofieff's Lieutenant Kijé, which received its first British concert performance. The work is tuneful, yet with just that touch of piquant humanness which Prokofieff knows so well how to impart.

Fistoulari convinced us of his musicianly qualities, in addition to his technical qualifications, by the way he handled the London Symphony Orchestra. Rachmaninoff's Rhapsody on a Theme of Paganini was less successful because the strings of the L.S.O. failed to soar and to express the broad sweep of the melody. Moisiewitsch was the able soloist. I should think he could play this work in his sleep—he has played it so often.

Another novelty was Shostakovich's ballet suite The Golden Age, which represents a skit on political ideas. But, even making allowance for the fact that the music was deprived of its ballet and therefore lost some of its point, the work impressed as rather dull. Sir Adrian Boult's reading did nothing to dispel my ennui.

Schubert-Mendelssohn Night

To return to the "Proms" again. An evening of enchantment was provided by a Mendelssohn-Schubert concert. As I listened to the lovely fairy poetry of the Midsummer Night's Dream Overture and to the heavenly andante of the Violin Concerto, I thought what a pity some barbarous wretches have outlawed the creator of this melodious music, which breathes the very essence of the purest and most unsophisticated romanticism. What a contrast was provided by this graceful and lofty benevolent romanticism to the bellowings and rantings of badly assimilated Nietzschean philosophy! Then came the lovely "Scotch" symphony, with its haunting sadness as Mendelssohn broods on the unhappy Marie, Queen of Scots. And at the end magnificent martial last movement, which shows that nothing can dim the essential virility, or martial ardor of the sturdy Highland clans.

To conclude, we had Schubert's entrancing little Symphony No. 5, in B Flat, and his typically Viennese Rosamunde overture. The evening was like a delightful excursion into Arcady far removed from Nazi bombs and propaganda. It took us by the hand into a world of sanity and friendship.

Cadman Soloist in Own Work at New Orleans

NEW ORLEANS, LA.—Charles Wakefield Cadman played the piano part in his Dark Dancers of the Mardi Gras with the New Orleans Summer Pops Orchestra on July 15. Izler Solomon, under whose baton Mr. Cadman performed the work some years ago at the Metropolitan Opera House, again conducted. The composer was called from his Los Angeles home to participate and received an ovation. For an encore, Mr. Cadman played his arrangement of Land of the Sky-blue Water. The performance was recorded by the Department of War Information to be sent to troops overseas, and was broadcast by short wave. The work was inspired by a visit of the American composer to the Mardi Gras in this city about 12 years ago.

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BERNARD TAYLOR'S REPERTOIRE CLASS AT THE JUILLIARD SUMMER SCHOOL.

Top row: Vanna Doglio, Jane Marburger, Domnitza Satmar, Hadley Crawford, Charles Kelley, Brantley Greeson, Russell H. MacMeans, George Arkebauer, Mann Valentine, Charles Smith, Evelyn Winters, Doris Hassler, Naomi Smith. Middle row: Pamela Dunn, Helen Houden, Miriam Brounes, Luba Kowalska, Beverly Walpole, Martha Starks, Dorothy Strasheim, Harriet Carter, Mary Busher, Katherine Alford, Helen Munro, Ruth Holman, Edwina Divers, Genevieve Oswald. Seated: Emeline Stearns, Sister M. Corona, Frances Leahy, Eleanor Monachelli, Mary Girroir, Nell Thurman, accompanist; Bernard Taylor, Ethel Mae Bishop, accompanist; Sister Maria Martin, Sister Ida, Ruth Giles and Margaret Scott. (Photo by Standard Flashlight Co.)

Delta Omicron Plans Exchange of Programs

At the National Delta Omicron Convention, held recently at the Book-Cadillac Hotel in Detroit, the National Board announced that plans for the fraternity's Inter-Chapter Exchange Program for 1944-45 are now ready. This program exchange, under the sponsorship of the National Patron and Patroness Committee, has a threefold aim: to provide experience in public performance; publicity for promising young artists, and general artistic interchange among chapters. Young artists, chosen through contests by their respective chapters, will give programs for various other chapters throughout their districts.

The executive committee of the program exchange project consists of Dr. Harry W. Seitz, Detroit, chairman, John C. Wilcox, and Mrs. J. Archer Hervery, Milwaukee. Dr. Seitz, patron of Beta Chapter, who is head of the Fine Arts Department at Central High School, Detroit, is well known as a voice teacher and choral director, and has just been re-elected national president of N.C.M.E.A. He appeared in the artist concert at the convention. Mr. Wilcox, patron of Psi Chapter, Chicago, nationally known as a teacher of voice, was former director of the Denver College of Music, and is now a faculty member of the American Conservatory of Music, Chicago.

Cape Cod Festival Opens

NORTH FALMOUTH, MASS.—Sponsored by local residents and summer vacationists here, the Cape Cod Chamber Music Festival of four concerts on alternate Sunday nights opened on July 30 in historic Old Congregational Church. The series will cover chamber music from the classics to contemporary American period. The programs are presented by the Aeolian Chamber Ensemble of New York the members of which are Ernest Biel, violinist, organizer and leader; Eva Stark, violinist; Werner Landshoff, 'cellist, and Leonard Saslaw, pianist.

Miami Opera Guild to Stage Trovatore

MIAMI, FLA.—The Opera Guild of Miami, with Dr. Arturo Di Filippi, head of the voice department of the University of Miami, as artistic director and manager, has announced that Verdi's Il Trovatore will be produced in the early fall. Di Filippi will sing the role of Manrico, and Harris Carlan will understudy the baritone part of Count di Luna. The other leading roles will be sung by New York artists.

Schkolnik Joins Peabody

BALTIMORE, MD.—Ilya Schkolnik, violinist and conductor, has been named teacher of violin and chamber music and conductor of the student orchestra and opera at Peabody Conservatory. He takes up his new post in the fall.

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PASSED AWAY

JOSEPH BONNET, 60, eminent French orgainst, died at Ste. Luce sur Mer, Quebec, on Aug. 2 of heart disease. Bonnet had lived in New York since the fall of France in 1940. Last year he was appointed head of the organ class at the newly-founded Quebec Conservatory of Music and Dramatic Art. Born in Bordeaux in 1884, he had instruction from his father and from Guilmant, won the Grand Prix Guilmant, and after service at other churches, in 1906 won the competition for the post of organist at the Church of St. Eustache, Paris. He had succeeded Guilmant as organist of the Société de Concerts du Conservatoire, and appeared throughout the world as a recitalist, coming to New York for the first time in 1917. He composed many organ and vocal works, and edited five volumes of music used in his historical recitals.

MRS. HARRIET AYER SEYMOUR, 68, teacher and founder-president of the National Foundation of Musical Therapy, died in her New York apartment on July 30. Born in Chicago, she studied at the Stuttgart Conservatory, receiving the artist's diploma. Following her marriage to Allen L. Seymour, a broker, she resumed teaching after an interval and was engaged for the faculty of the New York Institute of Musical Art. She served for 11 years as head of the East Third Street Music Settlement School of New York, following the death of her husband. Mrs. Seymour later founded the Seymour School of Musical Re-education and was for seven years chairman of the hospital music committee of the State Charities Aid Association. In 1941 she established the National Foundation of Musical Therapy, of which she was president. She is survived by two daughters, Mrs. Jerome Brush of Brookline, Mass., and Mrs. Valentine E. Macy of New York, and a sister, Mrs. Frank I. Cobb of Westport, Conn.

THORNTON ALLEN, 54, music publisher, editor and composer, died in a hospital at Hyannis, Mass., July 30, having become ill while visiting his sister, Mrs. Mildred Jurgenson, at Provincetown. Mr. Allen, born in Newark, N. J., was graduated from Washington and Lee University and was first a reporter on the New York World. He later served for 18 years as managing editor of the Musical Courier. In 1910, while still in college, he established the Thornton W. Allen Company, music publishers, which successfully issued a large number of college, patriotic and other compositions, including his own Washington and Lee Swing. During the present war he had written both words and music of United Nations Forever, a marching song, which was translated into many languages, including Chinese, and featured in a stage show at Radio City Music Hall during the visit of Mme. Chiang Kai-Shek. He leaves a widow, the former Elsie Guy, and another sister, Mrs. William Gardiner, of Reno, Nev.

CARMEN REUBEN SCHUMM, concert soprano died on July 26 in a New York hospital. A pupil of Francis Rogers, Adrienne von Ende and Frank Bibb here, and von zur Muehlen in England, she concertized extensively in this country and abroad under her maiden name. She also was known as a teacher. Her husband, mother and sister survive.

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CHICAGO

By René Devries

A season of five weeks, opening Oct. 16, with five performances a week, has been announced by John D. Allen, President, and the Board of Governors of the Chicago Opera Company. Performances will be given on Monday, Wednesday, Friday and Saturday evenings, and Saturday matinee.

The repertory thus far announced lists Carmen, Traviata, La Boheme, Aida, Die Walküre, Trovatore, Otello, Romeo et Juliette, Pélléas et Mélisande, Faust, and Rigoletto. Artists engaged include Gladys Swarthout, Bidu Sayão, Helen Traubel, Josephine Antoine, Christine Carroll, Zinka Milanov, Kerstin Thorborg, Astrid Varnay, Jeanette MacDonald, Vivian Della Chiesa, Kurt Baum, Mario Berini, Robert Weede, Alexander Sved, Richard Bonelli, Nino Martini, Virgilio Lazzari, Wilfred Engelman, Herbert Janssen, Emery Darcy, Lawrence Tibbett, Giovanni Martinelli, Jan Peerce, Leonard Warren, Ezio Pinza, Raoul Jobin, Martial Singher, Nicola Moscona, Vittorio Trevisan. There will be other operas given and more artists engaged before the season gets under way, under the artistic direction of Fausto Cleva.

Ravinia Festival Events Appeal

Summarizing the six weeks of concerts given by the Chicago Symphony during the ninth annual Ravinia Music Festival, we must single out firstly the successful appearances at the podium of the various guest-conductors Pierre Monteux, Leonard Bernstein, Vladmir Golschmann, George Szell, Efrem Kurtz, and Désiré Defauw.

In the second week Bernstein created a furore as conductor-pianist and composer. The 26-year-old composer-conductor stepped down from the podium at a concert to play the Ravel G major Concerto for Piano and on the following program his Symphony No. 1 ("Jeremiah") was heard with Jennie Tourel singing tellingly the mezzo-soprano part. Conductor, composer and soloist were acclaimed to the echo; however, no further reports is needed since the same work was given a hearing at the Lewisohn Stadium in New York the following week.

Ravinia audiences also enjoyed the appearances of Joseph Szigeti in four solo performances, during which he played the Beethoven Concerto gloriously, Mozart's D major in his own inimitable style, the Brahms and Mendelssohn Concertos, and made known here the Rhapsody No. 1 for Violin and Orchestra by his compatriot, Bartok, the well conceived work being dedicated to him. He also played Corelli's La Follia.

During the sojourn of Golschmann three Chicago "Firsts" came for hearing—Bach's Come, Sweet Death, transscribed for modern orchestra by Charles O'Connell; the C. P. E. Bach Allegro Moderato and Andante Lento Molto from Concerto for Orchestra in D major arranged by Maximillian Steinberg, and Suite No. 2, from the ballet, Three-Cornered Hat by De Falla. Throughout his stay the noted conductor of the St. Louis Symphony won unbounded admiration and at his concluding program the entire orchestra and huge gathering showered him with applause mingled with shouts of bravos.

Golschmann's place at the conductor's stand was filled the following week by George Szell, another favorite batonist at the Park. The noted chief divided laurels and admiration with Rudolph Serkin, pianist extraordinary, whose contributions to the galaxy of the fourth week were the Schumann Concerto and the Beethoven "Emperor."

A work new to us—In Memoriam, The Colored Soldiers Who Died for Democracy — by the Negro composer, William Still, was led by Szell, who did especially well with the composition, which won high favor upon first acquaintance. The Mahler Song of the Earth, not heard hereabouts since 1939, received a magnificent presentation by conductor, orchestra and Kerstin Thorborg, and John Garris, outstanding soloists. Another assisting artist to reach Parnassus, Rudolph Serkin, long-established favorite wherever he appears, was the toast at Ravinia during his too short sojourn.

Eight first performances highlighted the programs conducted by Efrem Kurtz during the penultimate week of the festivities. These novelties were: Four Norwegian Moods and Circus Polka by Stravinsky; Symphonie Metamorphosis on Theme of C. M. von Weber; Barber's Commando March; Couperin's Overture and Allegro from La Sultane suite as orchestrated by Darius Milhaud, and the Offenbach Gaite Parisienne. Kurtz' established renown proved sufficiently amazing to attract thousands northward and sans soloist, he managed to be a host all by himself and reaped the reward his art so well deserves. Désiré Defauw took over the baton for the sixth and concluding week, and fortunately had as soloist Alexander Brailowsky, celebrated pianist, whose thrilling playing of the Tchaikovsky First Concerto and by his none-the-less exciting presentation of Rachmaninoff's Second aided in making a grand finale.

Grant Park Series Minus Local Talent

A resident of Chicago for the past forty-four years, and a booster for local talent, this scribe objects vehemently to the exclusive importation from the East of star soloists appearing with the Grant Park Symphony Orchestra, Woman's and Chicago Symphony orchestra's in turn, led by notables of the baton during the past eight weeks. True, stars attract the masses and each of those assisting did his or her share to bring the multitude to the free open-air concerts throughout the summer to our downtown park, but we have in our own city a few luminaries and they too have formidably large followings. In excluding them from participation, the Chicago Park District and Manager Walter Larsen created a precedent that should be called to the attention of the public. Certainly we were happy to have heard such brilliant singers as Jean Dickenson, Walter Cassel, Eleanor Steber, Igor Gorin, Rose Bampton, Anne Brown, Lucille Manners, Thomas L. Thomas, Licia Albanese, Josephine Tuminia and Josephine Antoine, and to join our plaudits with those of many thousands when Violinist Carroll Glenn appeared with the Chicago Symphony Orchestra at one of its concerts, and yet we would have been far more satisfied through the engagement of a few local celebrities.

HANNA BUTLER
presented her pupil, André Aerne, boy soprano, in a Chicago recital.

Of the conductors, we liked best Rudolph Ganz, Nicolai Malko, Jerzy Bojanowski, Fabien Sevitzky and Erno Rapee.

San Carlo Opera at Soldiers Field

Some 34,000 opera-goers heard a three-day Verdi festival by the San Carlo Opera Company under the local and very effective management of Harry Zelzer. Peerless weather favored Fortune Gallo and his troupe recruited for this occasion from the rank of top-notchers of Metropolitan and Chicago Opera companies, not to forget the San Carlonians, backbone of the enterprise. Aida, with Elda Ercolle, Anna Kaskas, Sydney Rayner and Mostyn Thomas served as a grand opening bill. Trovatore starring the one and only Giovanni Martinelli concluded the too short engagement that brought added renown to Mr. Gallo and his astute associate Harry Zelzer. In Trovatore, Martinelli was well seconded by Mobley Lushanya, Marjorie Mayer and Stefen Ballerini. Between these two well produced operas came Traviata, starring Stella Andreva in the role of Violetta. The supporting cast consisted of Mario Palermo as Alfredo, and the very reliable baritone, George Czaplicki, as the senior Germont. Each opera was led by George Schick and Messrs. Raybaut and Valled divided duties of staging the three productions.

Rudolph Ganz with Chicago Symphony

Rudolph Ganz will conduct two pairs of concerts in the Young People's series of the Chicago Symphony Orchestra in Orchestra Hall during the coming winter season. Ganz, who has gained a nation-wide reputation for his concerts for young people with the San Francisco Symphony and the New York Philharmonic, will conduct the four local concerts during December and January. In addition to his work as conductor, composer, pianist and lecturer, Ganz is president and director of the Chicago Musical College.

Hussa and Greve Become Citizens

Maria Hussa, soprano of the Metropolitan and Chicago Opera companies, and her distinguished husband, Senia Greve, baritone, became American citizens this month.

André Aerne, 11-year-old, boy soprano product of the Hanna Butler studios, was presented by his teacher in recital at Kimball Hall recently. The boy, a real artist, was launched by the Bertha Ott Concert Management on a career that should bring him renown in the none to distant future. His program, remarkably delivered, included: With Verdure Clad, Haydn; Munro's My Lovely Celia; Carey's A Spring Morning; Schumann's Mondnacht, Schubert's Heidenröslein and Ave Maria, with the Mozart Alleluja concluding the German group. Then the lad embarked on his French group with the singing of the Bell Song from Delibes' Lakmé, followed by Sing On by Denza, Saint-Saens' The Nightingale and the Rose, Debussy's Romance and Green, and as final *tone de force* the aria Charmant Oiseau from David's La Perle du Bresil.

Rudolph Reuter Has Busy Summer

Rudolph Reuter, whose summer master classes in piano have always attracted a large following, is busy as always this summer. Students have come to him from many parts of the country. A recital was played by him in Kimball Hall recently, which included the Waldstein Sonata and Busoni's second sonatina. Mr. Reuter taught into August and goes on a short vacation at the end of the month.

Carol Silver at Grant Park

Henry Weber believes, as we do, that resident artists should get recognition when their talent permits, and so he called upon the services of Carol Silver, one of our best known pianists, to assist his WGN Orchestra in the presentation of a Norwegian program at Grant Park recently. By her playing of the Grieg Concerto Miss Silver rose to new heights.

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JOHN BROOKS McCORMACK, New American tenor, is singing with the St. Louis Municipal Opera, with which he will make 70 appearances in 10 operetta roles. Winner of the semifinals in the Metropolitan Opera Auditions of the Air, he has also appeared on the Celanese Hour, Great Moments in Music, and the Chicago Theatre of the Air broadcasts, and has toured Canada as soloist with Oscar Straus and the Montreal Symphony Orchestra. (Photo by De Bellis Studios.)

Success for St. Louis Summer Music

ST. LOUIS, MO.—The tenth anniversary of the Little Symphony Orchestra was inaugurated in the Washington University Quadrangle before an appreciative audience that overflowed onto the greensward and applauded the conductor, Max Steindel and the soloist, Jean Browning, to the echo. Instead of the usual five concerts, the season has been lengthened to eight and for the remainder of the series, Stanley Chapple will be the conductor. This will be Mr. Chapple's third season here and due to this success with the summer ensemble, he has been selected as one of the guest conductors for the St. Louis Symphony during Vladimir Golschmann's absence next winter.

The St. Louis Municipal Opera is enjoying its accustomed capacity attendance, and at the end of the fourth week no performances had been lost on account of inclement weather. Vincent Youmans' Hit the Deck was elaborately staged, with timely extra features added, including a swing band of the Naval Aviation Station from Lambert Field. The management has set aside 1,000 seats at each performance for men and women in uniform, in addition to 2,500 issued each Monday night to the underprivileged and those in various charitable institutions. O. C.

William Hacker to Tour New England

William Hacker, pianist, on Aug. 30 appears at the summer convention in Syracuse, N. Y., of the New York State High School Music Teachers and on Sept. 3 makes his third appearance this year over Television Station WRGB, Schenectady. On July 7, Mr. Hacker was heard at University Auditorium, Fayettesville, Ark. Next season he tours as pianist and conductor under the direction of MusArts Concert Management. Director Wildeman of the bureau announces that the pianist will make an October tour of Eastern states under the management of Pitt Parker, of Boston, who is in charge of Mr. Hacker's New England concerts.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The 23rd season of "Symphonies Under the Stars" opened sedately in the Hollywood Bowl as some 12,000 patrons trudged up Pepper Tree Lane on July 11 to the huge open-air amphitheatre. It was pleasant to see the lights fully up once again, even to the intermission play of colors in the shell, and a palpable spirit of optimism pervaded the auditors.

Making his local debut on the podium was Dimitri Mitropoulos, who led without score and without baton. However much it might seem that this opening program would have been an appropriate place for an American work, it was devoted to Brahms.

The Academic Festival Overture held some detachment and the Third Symphony was done with great deliberation. The soloist was Yehudi Menuhin, who gave the Violin Concerto a somewhat earnest reading.

The second concert, on the 13th, offered Morton Gould's effective Spirituals. The orchestra did not always seem to solve Mitropoulos' bouncy, indefinite beat, so that the Sibelius First Symphony, Rimsky-Korsakoff's Russian Easter Overture and Wagner's Overture to Tannhäuser at times sounded somewhat rugged.

Soloists Appeal

John Charles Thomas' superb baritone voice and likeable personality lifted the third program, as he won prolonged plaudits for Cesti, Strauss, Massenet and Rossini items and a group of songs to the admirable pianistic support of Carroll Hollister. The next night Bartlett and Robertson again displayed their finely synchronized pianism in the Liszt Hungarian Fantasy and short numbers by Thomas Austen, Granados, Saint-Saëns and Johann Strauss. Mitropoulos offered the Borodin Second Symphony, Strauss' Death and Transfiguration and shorter works.

The largest crowd of the season thus far came to hear Marian Anderson on July 18 and showered applause on the singer for well done Monteverdi and Verdi arias and a group of Brahms Lieder, whose finesse was somewhat lost in the vastness of the Bowl. Mitropoulos essayed the Brahms Second Symphony and the Milhaud Suite Provençale.

In the all-Russian program of July 20, the Minneapolis leader proved himself a good pianist with an effective performance of the energetic Prokofieff Third Concerto, and delivered his best conductorial efforts in the Rachmaninoff Second Symphony.

Constantin Bakaleinikoff took skillful charge of affairs on July 22. His efficient baton elicited excellent orchestral balance and his interpretations were made with artistic finesse. Highlight was an interesting suite from Richard Rodgers' music to Oklahoma ingeniously orchestrated by Robert Russell Bennett.

He also gave the first Bowl hearing of Richard Addinsell's romantic and cinematically melodic Warsaw Concerto, with Harry Kaufman giving a sensitive delivery of the solo part. Kabalevsky's Colas Breugnon Overture and Rimsky-Korsakoff's Capriccio Espagnol were also well done.

Dancers Join Roster

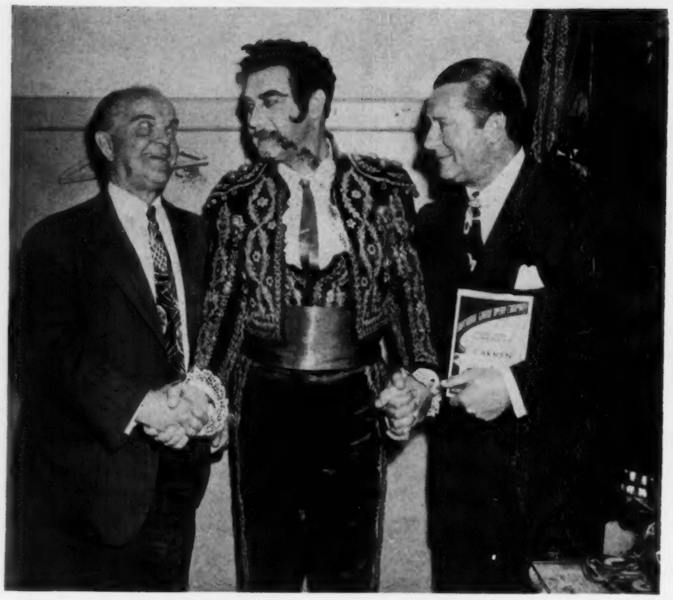
Veloz and Yolanda's polished dancing delighted the spectators in a group of their invariably characterful sketches, ranging from an ethereal Waltz at Dawn to a terrestial Brazil samba.

The next night Vladimir Bakaleinikoff assumed the baton, offering Daniele Amfitheatrof's solemn Prelude to a Requiem Mass as the dramatic highlight, and Prokofieff's Peter and the Wolf, with Lionel Barrymore as narrator. Barrymore was also on the program as a composer with the first performance of his charming and colorful Valse Fantasia.

Lotte Lehman offered Purcell and Wagner arias, as well as a lieder group with Paul Ulanowsky at the piano, as soloist on July 25, and Otto Klemperer conducted the Schubert Eighth and the Mozart Haffner Symphonies. Klemperer gave the Beethoven Third Symphony, Strauss' Don Juan and Wagner's Prelude to Die Meistersinger on July 27.

The colorful, primitive gyrations of the Dunham Dancers, vigorously led by Katherine Dunham, intrigued on July 28 and 29, with Martin Gabowitz handling the baton for the effective dances. Antal Dorati conducted the orchestral program, which included Villa-Lobos' impressionistic Bachiana Brasiliera No. 2.

LOUISE CASELOTTI,
contralto, sang Azucena in Il Trovatore with the National Grand Opera Company in Los Angeles. (Photo by James Kriegsmann.)



ALEXANDER SVED CONGRATULATED
following a recent performance as Escamillo with the National Grand Opera Company at the Philharmonic Auditorium, Los Angeles, by Victor Moore, left, and William Gaxton, stage comedians. (Dudas and Scott Photo.)

Dorati also conducted on July 30, the program climaxed by Kodaly's lovely Dances from Galanta and Smetana's River Moldau. Vocal soloist was Tito Guizar, who also sang to his own guitar accompaniments.

National Opera Series

The National Grand Opera Co. made its debut here with three weeks of standard Italian operatic fare in the Philharmonic Auditorium, starting July 17. Attractive Winifred Heidt carried off vocal and histrionic honors with a superb performance of Carmen, her voice warm and opulent, and likewise was outstanding as Amneris and Azucena.

Zinka Milanov showed a lovely soprano as Aida, Leonora and Santuzza. Norina Greco was pleasing as Violetta, Josephine Tuminia was acceptable as Gilda and Lucia, and Frances Marion was Nedda.

Kurt Baum's resonant tenor showed to advantage as Rhadames and Manrico. Eugene Conley supplied a pleasing lyric voice as the Duke and Rodolfo, and Norberto Ardelli was at his best as Don Jose. Alexander Sved provided a robust Escamillo and a striking Rigoletto.

Nicolo Moscona supplied a fine Mephistopheles, Nino Ruisi was an excellent Sparafucile and John de Surra gave a splendid Giorgio Germont. Principal conductor was Angelo Canarutto.

Lehar's operetta The Merry Widow opened at the Shrine Auditorium on July 31 in a version carefully tailored to give all the vocal opportunities to Jan Kiepura and Marta Eggerth. Except for Melville Cooper, the comedy was forced and the production as a whole has been better done locally.

Hollywood Jottings

Violinist Dorothy Wade won a fine reception as soloist on a program at the Broadway-Hollywood on July 28 under the auspices of the Hollywood Bowl.

Pianist Lillian Steuber appeared in recital in Santa Barbara on July 30 and as guest artist with the London String Quartet for the Musical Arts Society of La Jolla on Aug. 6.

Claude Lapham has just finished an Aztec opera. While all trace of the original Aztec music was obliterated by the invading Spaniards, Lapham, after a good deal of research, discovered some themes which may be of Aztec derivation. On this foundation he based much of his opera.

Mirovitch Holds Seattle Classes and Gives Concert

SEATTLE, WASH.—The brilliant technical equipment which has been displayed for his summer master class at the University of Washington, was revealed for the public by Alfred Mirovitch at his concert in Meany Hall. The Russian pianist's artistry and virtuosity were exhilarating and he was enthusiastically received. The Mirovitch program included the Vivaldi Concerto da Camera in D minor, two Scarlatti sonatas, a Chopin group, some Mozart, Shostakovich and his own Toccata, a scintillant finale in the Lisztian bravura style. Encores by Chopin and Beethoven, closed one of the finest demonstrations of pianism this city has heard.

The concert, which opened the summer series, was part of Mr. Mirovitch's busy teaching schedule. Both his lecture and class sessions had capacity attendance, and his private teaching schedule was completely filled.

CINCINNATI

(*Continued from page* 3)

to be desired in detail, but gained cumulative effect of broad lines and general understanding. Assistant conductors were Antonio Dell' Orefice, Karl Kritz and Thomas Philipp Martin, all of whom did commendable work.

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every color was at his command; and the orchestra of selected men from the Cincinnati Symphony responded sympathetically to his baton. This season was Dr. Cleva's eleventh as principal conductor of the Cincinnati Summer Opera.

He had been given the honorary degree of Doctor of Music by the College of Music of Cincinnati last June. On the Monday of the final week of this season the College Board of Trustees gave a luncheon at the Cincinnati Country Club in honor of Dr. and Mrs. Cleva. In brief talks, Walter S. Schmidt, president of the Board, and Dr. Martin G. Dumler, vice-president, voiced their admiration for the conductor and he responded with modest thanks, adding that he considered Cincinnati his "second home."

Summer Schools Thronged

The progress of Cincinnati music was evidenced by the large attendance at summer school sessions in both the College of Music and the Conservatory of Music. The six-week term in each institution terminated on July 29 with appropriate Commencement exercises. The musical portion of the program at the College presented excerpts from operas by students under the direction of Dr. Elizabeth Medert Taylor. The Conservatory presented Robert Goldsand, pianist, in a recital as his introduction to Cincinnatians. He has been engaged as artist teacher at the Conservatory beginning this September. Mr. Goldsand played Bach, Beethoven, Chopin, Ravel and Stravinsky in a manner revealing his admirable technique and excellent taste.

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DISCS: Artists Signed for Rosters Of Chief Recording Companies

There still is no action in sight on the production front of the two major recording companies, but there is plenty of activity in the contracting of artists. This may be an indication that things will start happening before long, that perhaps there may be a settlement of the impasse with the AFM; and then again, it may just be a method to keep the atmosphere stirring. At any rate, the lists are growing, and what is more, many young American artists are represented.

At the moment, Columbia has just announced the signing of Emery Darcy, the young American heroic tenor who made such a success in the Metropolitan's production of Parsifal last spring.

Victor's most recent acquisitions are all on the distaff side, and all vocalists. Heading the list is Zinka Milanov, the Metropolitan dramatic soprano. Then there is the young mezzo-soprano Blanche Thebom, who, under the S. Hurok banner, has concertized extensively and made many radio appearances during the last few seasons. Nan Merriman, contralto, and the young Marian Anderson protégée, Camilla Williams, soprano, are also among those who have been signed. The 19-year-old "baby" Metropolitan Opera coloratura, Patrice Munsel, completes the Victor roster to date.

Reviews of New Recordings

BRAZILIAN FOLKSONGS: Quebra o coco menina (Guarnieri); Rei mandou me chama (arr. O. Coelho); Bamalele (arr. O. Coelho); Dem-Bau (Guarnieri); Cancion Andaluza (Trad.—Segovia); Nina Nana (De Falla); Two Inca Songs: De Blanca Tierra; Kurikinga Mapañawi; sung by Olga Coelho, Brazilian soprano and guitarist. Hargail set MW-700, 2 discs, $2.50.

Hargail does it again! This is one of the most delightful and refreshing sets to be released in a long long time. The lovely voice of Olga Coelho and all of its charming characteristics have been faithfully reproduced in these records. The collection of songs provides a wide variety of color and expression and Miss Coelho's interpretations are of the highest calibre. Her arrangement and projection of Rei mandou me chama is especially fascinating. Brilliant and musically intelligent guitar accompaniments enhance the songs and round out the fine performance. The recording is excellent.

VILLA-LOBOS: A Prole Do Bebe (No. 1), (The Child's Family); No. 2—Moreninha (Little Paper Doll); No. 6—A Pobresinha (Poor Little Rag Doll); No. 7—O Polichinello (Punch); No. 8—Brucha (Little Witch Doll); No. 5—Negrinha (Gingerbread Man); No. 3—Caboclinha (Brazilian Doll); No. 1—Branquinha (Little China Doll). Allegrai Na Horta (Joy in the Garden), (No. 3 of Suite Floral, Op. 97), played by Artur Rubinstein, pianist. Victor set M970, 2 discs, $2.50.

Heitor Villa-Lobos is one of the outstanding composers of South America and probably the most prolific of all countries. Artur Rubinstein, one of the most popular pianists of the day, is a good friend of the composer's and a brilliant interpreter of Spanish and South American music. It is therefore little wonder that this set offers authoritative interpretations and sparkling performances of the descriptive sketches. In case anyone might be misled by the titles, this is definitely difficult and adult music, but can be appreciated by any age.

These colorful pieces are early works of Villa-Lobos, all written before 1920 and therefore before the composer went to France. The trace of French impressionism may have been the result of his association with Milhaud, who was in Brazil in 1917. The music is full of what it takes for enjoyable listening, and the set can surely be highly recommended.

EMERY DARCY,
tenor of the Metropolitan Opera, has been signed to record for Columbia. (Photo by James Abresch.)

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Books

PSYCHOLOGY OF MUSIC, by Percy C. Buck. Oxford University Press; Carl Fischer, Inc., New York. $2.50.

A book on the psychology of music is not exactly a novel idea, but it is a welcome one when the treatise is handled with such clarity and interest as the present author achieves. Furthermore he does not attempt to elucidate any new theory of psychology, but simply to import into music what psychologists have already applied to many other branches of human endeavor, so as to give them order and sequence for the practitioner, and enable him to establish certain basic principles that help the brain to function in the most effective way toward realizing the desired ends. There are invaluable chapters for students and professionals, especially the authors' remarks concerning Memory, The Common Sense of Technique, Appreciation, and The Elements of Thinking. A reading of Dr. Buck's pages (he was former professor of music at the Universities of Dublin and London), is an education both in simplified psychology and the more intimate understanding of music. Many noted musical examples are given to supplement the explanations.

MUSIC FOR THE GENERAL COLLEGE STUDENT, by Edmund V. Jeffers. King's Crown Press, Columbia University, New York. $2.50.

Mr. Jeffers enters the lists with a plea that college music education should "foster an understanding and appreciation of music as a part of the liberal arts course," rather than turn out specialists. In the course of his study he analyzes the work in music at Harvard, Vassar and Oberlin, all pioneers in the field, and shows how music teaching in colleges has been influenced by the musical life of the country. Carefully annotated at the end of each chapter.

For Orchestra

CUPID AND PSYCHE (FARNESINA), ballet overture, by Paul Hindemith (1943). Associated Music Publishers, Inc., New York. Score $3.

The most recent of Hindemith's scores, already performed by orchestras in Philadelphia, Chicago and elsewhere and at the London Proms, is lighter, more graceful and charming than is always the case with this rather thorough expert in linear counterpoint. Though his harmonic system is polytonal, there is a regularity about the gay and quick-moving pattern of this work, which gives it something of a kinship to earlier dance forms. It plays six minutes, and the scoring includes strings, piccolo, flute, two oboes, two clarinets in A, two bassoons, two horns in F, two trumpets in B flat, two trombones, timpani and other percussion.

ELEMENTARY ORCHESTRA ALBUM, Preliminary Studies and Progressive Compositions, by Joseph Skornicka and Richard Koebner. Mills Music, Inc. Each album 60¢, except piano, first and second flute, second and third B flat clarinet, each 90¢. Full conductor's score, $3.50.

Two wind instrument authorities in the Milwaukee public schools give the student a series of 28 simple tunes, some of which have preliminary studies on the technical work involved. The authors contribute quite a few of the compositions, while others are by Mendelssohn, Haydn-Brahms and Lehar. Practical for use in schools.

For Piano Solo

CADIZ, MADRID AND ETUDE, by Solito de Solis. G. Ricordi & Co., Inc., New York. 75¢, 60¢ and 60¢ respectively.

The two works bearing Spanish geographical names are subtitled D'Après les Portraits d'Éspagne, while the Etude is a separate opus number. Cadiz resembles a spirited dance, and has an effective structure which builds climactically, while Madrid is slower, more languorous in tempo and employs considerable light, staccato touch. The Etude is a brief *lento* section, with broad chords in its final pages. All are carefully marked for fingering.

HERE ARE LADIES! Five piano pieces by Eastwood Lane. J. Fischer & Bro., New York. 60¢.

Five clever and charming genre studies, each of which bears a colorful subtitle. Serenade for Madame Chiang Kai-shek is a *vivace* with suitable Oriental rhythms in its opening section and a delicate staccato conclusion. Grandmother's Sunday School Days has a serious, prim quality that is quite in character. Lines for Ann Rutledge, Lincoln's boyhood love, is more extended in treatment, and includes a rather impulsive figure together with much homely sweetness. Her Mother Was Irish is a lively jig subject, while the final Shropshire Lass trips gaily, with perhaps a touch of the poignancy one finds in the Housman poems. Mr. Lane shows sensibility and a fine fancy in these brief but engaging works. The pieces are inscribed to the memory of George Fischer.

SCHERZO, FROM PORTRAITS, by Charles Haubiel. The Composers Press, Inc., New York. 70¢.

This five-minute score, which pictures an artist friend of the composer and was written during his service in Paris with the AEF in 1919, is dedicated to Rudolph Ganz. It is an *allegro giocoso* of exuberant style and extended scope, which shows considerable ingenuity of treatment. The final pages provide a brilliant conclusion. For advanced pianists.

SEVEN ANNIVERSARIES, by Leonard Bernstein. M. Witmark & Sons, New York. $1.

A set of brief pieces with engaging makeup, dedicated in turn to Aaron Copland, "My Sister Shirley," In Memoriam Alfred Eisner, Paul Bowles, In Memoriam Nathalie Koussevitzky, Serge Koussevitzky, and William Schuman.

The series shows a fluent fancy and some apt characterization. The idiom is slightly atonal, but not exceptionally aggressive in mood. Most of the pieces are rather subdued, while that on the late Mme. Koussevitzky employs a theme identical, or almost so, with the Lament section in Mr. Bernstein's Jeremiah Symphony.

CLAP YO' HANDS, by George Gershwin, a Piano Solo in the Modern Idiom, Stylized by Cy Walter. Harms, Inc., New York. 75c.

Mr. Walters has given his elaborate and characteristic treatment to a popular Gershwin tune, which he bulids up into a veritable *tour de force*. The Walter adaptations have a smart Broadway aura, but also a musicianly makeup which commends them to teachers and others who want stylish popular material. This example has considerable crossing of hands.

For 2 Pianos, 4 Hands

IN AN 18TH CENTURY DRAWING ROOM, by Raymond Scott, transcribed by Lenny Amber. Advanced Music Corp., New York. $1.

The muse of Mozart, which was the source of this tune originally (the theme being from his first piano sonata) has some additional transmutations in the process of adapting the work to the two piano literature. It is definitely of the lighter category, but with considerable piquant charm.

For Clarinet Solo

CHROMATIC FANTASIA, by J. S. Bach; arranged for clarinet, unaccompanied, by Gustave Langenus. Ensemble Music Press, East Northport, N. Y.: sole distributors, Carl Fischer, Inc., New York.

Mr. Langenus thinks that Bach never heard the clarinet, which had grown to be a four-keyed instrument by the time the master died. In order to provide some Bachiana for this form of wind player, he has arranged the famous clavier work, removing it from its fugue. He advises the player to treat the tempo indications not too strictly, as the work must sound "elastic." For the virtuoso only.

For Cello and Piano

LAMENTO TU ÀMOR (I Mourn for Your Love), by H. Leopold Spitalny. G. Schirmer, Inc., New York. 50¢.

The cello has a songful, rather passionate solo, while the piano maintains a rhythmic, dancelike accompaniment suggesting Spanish or South American atmosphere. Very agreeable number, its transcription of moderate difficulty only. It is marked *lamento misterioso*.

For Violin and Piano

TROIS DANSES FANTASTIQUES, by Shostakovich, transcribed for violin and piano by Harry Glickman. Am-Rus Music Corp., New York. $1.

A puckish, tongue-in-cheek quality marks these verveful morceaux by the Russian contemporary composer. The corner movements are marked *allegretto*, the middle one *andantino*. The three form a useful little suite for violin and piano in the adroit transcription given to their syncopated and wryly flavored measures.

VALSE SENTIMENTALE, by Tchaikovsky, transcribed for violin and piano by David J. Grunes. Russian-American Music Publishers, Inc., New York. 75¢.

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kovsky's melodies is here given a tasteful, practical and yet artistic transcription. Grunes, who has contributed many settings in the past, knows the instrument thoroughly and has made his version eminently playable as well as rewarding to the ear. An excellent encore number.

Songs

Two Samplers, from the 18th Century; We Fight for Peace, by Bruno Huhn. G. Schirmer, Inc., New York. 45¢ for each of the first-named and 50¢ for the sacred solo.

Behold the Labour and First Spring Advancing are the names of the "samplers," the texts having been drawn from these embroidered mottoes. The first is forthright, within an octave range. The second, an *allegretto con grazia*, likewise is within a small range, but has more of a lyric flow. Both are excellent encore numbers. The third, words by H. W. Baker and H. F. Chorley, is a prayer for peace ending with an exultant "praise to our God." Timely in text, it is suitable for either male or female church vocalist.

Patriotic Songs

Songs of the Air Corps. Carl Fischer, Inc., New York. 75¢.

Six popular numbers of this branch of the service, which, according to the title page, "were originally submitted to Headquarters, Army Air Forces Training Command, Fort Worth, Texas, and most of them were composed by Personnel of the Command." The contents include: The Army Air Cadet (Frank E. Egan, arr. by Audrey Jennings), G. I. Joe (Ralph H. Ayer and Vernon Green), Song of the Air Cadet (Johnny Baker), Men of the Bomber Crew (J. H. Lumpkin and Bernard Fitzgerald), Let's Go (Herb Ross and Grace Abel), and Hymn for the Armed Forces (Austin Pardue and John B. Dykes). All are spirited and would seem destined for considerable popularity. Plectrum as well as piano notation.

Rise for Your Home and Your Land! Song for medium voice and piano; music by Jacques Wolfe, words by Merrick Fifield McCarthy. G. Schirmer, Inc., New York. 40¢.

Written to aid in the campaign to liberate the oppressed peoples of Europe, this ballad has a very simple, martial spirit and design. It serves its purpose admirably. Range, an octave from E.

SATB

Cateretê, by Francisco Mignone. Theodore Presser Co., Philadelphia. 18¢.

The English text for this Brazilian dance is provided by Frances D. S. Tatnall. Although indicated for four mixed parts, there are sometimes as many as seven or eight. The catchy spirit of the dance and the peculiar rhythmic pattern add to its attractiveness. It is dedicated to Villa-Lobos.

Ode to the Statue of Liberty, by Walter Aschenbrenner and Frances Harley. Carl Fischer, Inc., New York. 15¢.

School and patriotic choruses can use this singable and hymnlike setting of the lyrics of Roland Roderick Rains. Also available for SSA.

Three Old Nursery Rhymes, by Thomas Canning, edited by Paul MacCollin. J. Fisher & Bro., New York. 25¢.

This addition to the Morningside College Choir Series provides settings for Mary Had a Little Lamb, Little Boy Blue, and Humpty Dumpty. All are to be sung a cappella. The first is based on the Mixolydian mode, with alternating solos, rhythmic contrasts and humming interludes. The second provides for *divisi* parts, mostly in thirds, with a horn call simulated, but this fails to awaken the lad and the number concludes with a diminuendo humming. The third in the collection is a dashing description of the lad on the wall. With two parts in 6/8 rhythm and the other two in 2/4, a bouncing effect is secured. All three are charming novelties, making up a humorous group.

TTBB

Hymn to the United States Navy, by Ernest Charles. G. Schirmer, Inc., New York. 10¢.

A 24-measure hymn with text by Foster Carling and the composer Dedicated to the 1944 class of the U. S. Naval Academy, it joins the list of patriotic songs of the Navy, although suitable also for civilian male groups.

The Donkey Serenade, By Rudolf Friml and Herbert Stothart. G. Schirmer, Inc., New York. 16¢.

This popular excerpt from The Firefly is arranged by Jeffrey Marlowe. The lower voices maintain the melody with the first tenors whistling as well as singing. A number bound to win applause for a good male group.

SA

The Nightingale, French folksong arr. by Paul Koepke. Oliver Ditson Co., Theodore Presser Co. distributors, Philadelphia. 10¢.

A study in thirds which school groups will find easy and singable.

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DISCUSSING "WHAT MAKES A SONG HIT?"
in the series "Face the Music," presided over by Dr. Felix Guenther, on Station WNEW, New York. Left to right, Ralph Benatzky and Maria Grever, composers; Jack Grogan, announcer; Dr. Guenther, chairman; Stanley Adams, lyricist; and Herbert E. Marks, of the publishing firm, Edward B. Marks Music Corp.

SSA

The Last Spring, by Grieg, arr. by H. Alexander Matthews. Oliver Ditson Co., Theodore Presser Co. distributors, Philadelphia. 15¢.

Although mostly for three parts, a second alto is sometimes available. Suspensions are prominent and there are humming intervals.

Lonesome Dove, Cindy, Ida Red, three American folksongs, all arr. by Kenneth Winstead. M. Witmark & Sons, New York. 15¢ each.

The first of these interesting three brevities is rather poignant. The other two have a folksy swing. The arrangements are easy, and women's choruses can make good use of them.

SSAA

Reveille, by Walter Helfer. H. W. Gray Co., Inc., New York. 18¢.

The Hunter College composer-professor has taken a poem by Michael O'Connor for his text. Spirited and in contemporary idiom, it has a sweep and *élan*, but careful training in harmonic changes is necessary to sing it, as indicated, a cappella.

With the Publishers

William Schuman is now working on an orchestral piece to be performed in Billy Rose's The Seven Lively Arts. Other projects include a ballet with choreography by Antony Tudor, to be produced next spring by the Ballet Theatre. To Mr. Schuman's growing list of published orchestral scores — which includes the American Festival Overture, the Symphony No. III, and Newsreel — has now been added the Symphony for Strings. All of these compositions are published by G. Schirmer, Inc.

Two scores by Morton Gould—Lincoln Legend and Spirituals—were selected as exchange music scores to be microfilmed and sent to Russia upon the request of the Soviet Government. This arrangement is part of an exchange policy set up between the two governments for exchange of contemporary music scores between the two countries. At present, Mr. Gould is in Hollywood for conferences with Mills Music, Inc., his publishers, in order to appear in the Charles R. Rogers film, High Among the Stars.

From England comes the chatty book, Women at War, by Margaret Goldsmith. The chapter on Women in Entertainment tells of the gallant work of two great English pianists, Myra Hess and Harriet Cohen. It relates how Miss Cohen's studio was demolished in the blitz and many other gayer details of interest. The writer seemed particularly impressed with the way Dame Myra handled a concert when the siren sounded. "She merely took her hands from the keyboard, turned to face the audience, and said: 'I can only hope that the all-clear waits until I have finished the concert, so that we shan't be disturbed again'."

Wladimir Lakond has been named director of promotion and exploitation for the Standard Department of Edward B. Marks Music Corporation, it is announced by E. B. Marks, president. He will be in charge of concert, semi-classical and classical works. Mr. Lakond, who studied piano with Artur Schnabel, made the English translation of Shostakovich's opera, Lady Macbeth. He has written numerous articles and is now translating the Diaries of Tchaikovsky for publication by W. W. Norton & Co. He has been vice-president of Edition Musicus, New York, Inc., and for five years was general manager of Affiliated Music Corporation, securing exclusive rights to music published in Russia. In 1932, Mr. Lakond organized the music division of Amkniga Corporation, first American representation for the distribution in North and South America of music of Soviet Russia.

New Scores for Foldes

New compositions written for Andor Foldes, pianist, include a Rhapsody for piano and orchestra, by Leroy Robertson, head of the music department at Brigham Young University. The work is dedicated to Mr. Foldes by the composer, whose String Quartet was selected for an award by the New York music critics this year. Henry Cowell has dedicated a Hymn and Fuguing Piece to Mr. Foldes, and Elie Siegmeister his American Sonata. The latter will be premiered by Mr. Foldes on Oct. 27 over WQXR.

Broekman Composes Symphony

David Broekman, who has had numerous performances of his works over the air, spent the summer completing his Second Symphony with an Oct. 15 deadline facing him. He also prepared War Loan programs.

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Books

OCTAVE STUDIES, by Irene Rodgers. Schroeder and Gunther, Inc. 60¢.

A book which fills all requirements for first octave studies. It contains repeated octaves, octave scale work, octave skips and octave studies in chords with work for each hand, all in the form of melodious studies. Immediate success is predicted for the book because of this combination of musical and technical values.

PAINTING IN SOFT COLORS, by John Bass. Edward B. Marks Music Corp. $1.

Nine impressions which, though varied in key and rhythm, bear the composer's signature in their melodic quality. The Viennese quality of the waltzes somehow permeates other compositions in an attractive style of writing which adults and teen-age students will enjoy. The book makes good reading for those who find adventure and relaxation in new music of medium grade.

PIECES FOR CHILDREN, edited by Ellen O'Toole and Mary Shambaugh. Creative Music Publishers. $1.

A book of twenty-four pages, written and illustrated by children. The pentatonic, or five-tone, scale and the whole tone scale have been used freely. This book supplies material and explanation for creative work with children. Since the children who originated it were content to express their ideas in simple form teachers will find the book useful in introducing music which has a modern flavor. Accompaniment figures are repeated, lying directly under the hand in most cases.

MIKROKOSMOS, by Béla Bartók. Boosey and Hawkes, Inc. In six volumes. Volumes I and II, $1 each. Other volumes, $1.25.

A monumental work for piano instruction. This is not a piano method in the usual sense, since technical and theoretical description are absent. Such instruction, the author feels, should be left to the teacher's invention. Following the groundwork studies the composer comes into his own original style. Before deciding on these volumes make sure that the pupil's appreciation includes music of the modern masters. For those who have completed elementary work the advanced volumes may be chosen to fit the individual.

ELEMENTARY SCALE AND TECHNIC STUDIES, by John F. Carre. Gamble Hinged Music Co. 50¢.

This is a small book of twelve pages which contains a great deal of constructive work. The major and the harmonic and melodic forms of the minor scale are presented with complete fingerings. Chromatic scale and the major triad arpeggios, root position, are also carefully fingered. Most teachers prefer to teach the building of scales and chords. After this has been done, the visual presentation is helpful and is not found in all piano courses. In addition to the theoretical work, there are some very constructive technical exercises. Recommended.

I PLEDGE ALLEGIANCE, Patriotic Songs, arranged by Bernard Wagness. Rubank, Inc. 35¢.

Eight of the most popular of our patriotic songs in very easy arrangements. The little book is beautifully illustrated and includes the story of each song as well as the words for singing. The piano arrangements are well within the grasp of first year students.

THREE LITTLE PIGS, by Ada Richter. Theodore Presser Co. 60¢.

An illustrated book of twenty-four pages presenting the story of the Three Little Pigs in music. In addition to the story in continued form, above each piece, some of the pieces have words to be sung. Each piece is a complete piano solo, grade 1C to 2B. Detailed instructions are presented for recital use, including tableaux in which illustrations of the book may serve as models. An interesting and useful book for little people.

For Piano Solo

WATER-LILY, by Palma De Sousa. G. Schirmer, Inc. 50¢.

Three pages, in Ab major, 4/4 rhythm, grade three and up. An impression of the water-lily. Harmonic patterns, on the verge of discord and quickly resolved, suggest shades of coloring. A restful, harmonious number, just what audiences would expect from the title. Recommended.

SKETCH, by Charles Giard. J. Fischer & Bros. 30¢.

A simple piece which avoids the obvious and maintains throughout a sensitive and musical quality. It will be best appreciated by those over twelve years of age, as it contributes to taste as well as technic. In technic we have the problem of sustaining certain tones, while others are to be released quickly. A good teaching piece.

YOLANDA, by Ethel Ramos-Harris. Volkwein Bros. 30¢.

Three pages, in Eb major, ¾ rhythm, grade four. The easy, flowing style of this piece indicates its use with students who appreciate the modern popular music. This quality is not obvious in rhythm, but is felt in harmonic progressions. Recommended as recreational music affording experience in the playing of legato octaves and syncopated pedaling of harmonic groups.

JOLLY SAILOR LADS, by George Bermont. Musichord Publications. 25¢.

A lively hornpipe piece which may be assigned within the first year of piano lessons. Following a one-line introduction, the first theme is played by the left hand. The second theme is introduced by a drone bass. A sudden return to the first theme completes a piece especially suitable for boys, but one which all children will enjoy.

RHAPSODIE, by Maxwell Eckstein. The Boston Music Co. 45¢.

Five pages, in the key of A minor, for third grade and over. The title of this miniature Rhapsodie is to be taken in the sense of the Rhapsodies of Liszt rather than those of Brahms. The result is a piece with great appeal for young pianists. It provides excellent work and recreation for the student whose hand is small and for whom the problem of finding music to correspond with an advancing technic is a real one. It is thus a useful teaching piece from the viewpoint of teacher and student.

CALIFORNIA NIGHT, by Felix De Cola. Edward Schuberth & Co. 50¢.

Three pages in D and F major, 4/4 rhythm, advanced fourth grade. A nocturne in romantic style. Wide, sweeping arpeggios harmonize the flowing melody of the first section. The climax, occurring in the second episodical section, employs solid chord patterns. The rich harmonies throughout will be an inspiration to students and insure its good reception in student recitals.

Piano Duet

POWER HOUSE, by Raymond Scott, arranged for piano duet by Lenny Amber. Advanced Music Corp. 75¢.

Five pages for each player, in Eb major, 4/4 rhythm, advanced fourth grade, tempi very fast and medium. Power is suggested by strident octaves and wide intervals — power harnessed and controlled. Its simple modern idiom stands somewhere between serious and modern popular music. The duet arrangement divides responsibility for technical problems. A recital novelty.

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under whose direction the newly instituted Music in Hospitals program of the National Federation of Music Clubs is being carried out. Groups of performers are supplied to visit wards where patients are too ill to attend programs given in the recreation halls. Clubs also are raising funds to supply portable pianos and phonographs for use in hospitals for veterans.

I See That

Two compositions of Robert Hernried were sung by the college chorus at the commencement exercises of St. Francis College, Lafayette, Ind. P. Zimmerman, pianist, and Marjorie Reiss, soprano, both students of Prof. Heinried, were heard in solos.

The Goldman Band gave a concert for wounded soldiers at Halloran General Hospital, Staten Island, on Aug. 4, with James Burke, cornetist, as soloist. Edwin Franko Goldman arranged a program of popular favorites for the occasion.

David J. Grunes has made music adaptations of Favorite Songs of the Red Army and Navy, with English lyrics by Paula Stone.

Rudolf Doblin, first cellist of the Buffalo Philharmonic Orchestra, has replaced Luigi Silva in the Gordon String Quartet, sponsored by the Eastman School of Music. Silva resigned because of his teaching duties with the Eastman School. The quartet, now at Music Mountain, Conn., their summer home, will present a chamber music cycle at Hartford, Conn.

Pvt. Eric Rosenblith, violinist, now serving as headquarters mail clerk at Camp Pickett, Va., recently gave three concerts in a week. He broadcast over Station WRVA, Richmond, and appeared at the New York Stage Door Canteen and in a broadcast for the Fifth War Loan Drive.

The Rossini Opera Company, under the general management of Nicholas La Penn, gave a performance of Cavalleria Rusticana and Pagliacci at the Barbizon-Plaza Concert Hall on July 9.

OPPORTUNITIES

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BERNICE FROST SAYS . . .

The Individual Pupil

What is the best way to select pieces to help each individual pupil, not only to develop pianistic facility, but to improve shortcomings in his general makeup? K. B.

In most cases we find that pianistic weaknesses are due to weaknesses in general makeup. A pupil who does not play accurately is frequently a careless type; one who cannot control speed is often nervous; one who cannot easily acquire speed may be a slow-thinking person; a poor sight reader lacks concentration, and so on. Choose pieces to improve pianistic weaknesses, and in most cases you will be improving the individual in general.

"Curved-In" Fifth Finger

What would you recommend in the form of exercises for a pupil who cannot relax the fifth fingers when not in use? They curl under tightly and so cause the forearm always to be stiff and rigid.

Have your pupil play one octave arpeggios, hands together in contrary motion, beginning on the fifth fingers, sustaining fifth finger note while other notes are played staccato, and using a light "hand throw" touch. For example, the right hand will be playing "C-G-E-C," then "D-A-F-D," etc., through two or more octaves. Left hand will play "C-E-G-C," then "D-F-A-D," etc. Select pieces with chords and octaves in both solid and broken forms; also with legato single note work, keeping fingers close.

Parent's Meetings

Do you think that a monthly meeting of the parents of my pupils would be helpful in giving them a better understanding of what I am trying to accomplish with my pupils, and also bring about an increased cooperation in the home for more definite practice periods? Will you suggest ideas for these meetings? P. D.

The idea is a splendid one, but due to the extra home and outside activities of the mothers these days, I would first try meetings every two or three months. Have the meetings in the homes of the parents rather than always at your studio, and place the sessions completely in their hands. If possible, have a short musical program of solos, duets and duos given by the parents and yourself, followed by a discussion half hour.

Adult Beginning Materials

I have been working with an adult beginner for only a few weeks, and during this time I have given her a study book and several pieces in sheet form. She does not practice the study book material and tells me she prefers to play only the pieces. Can I give her the proper foundation she needs by using only pieces, and if so, can you suggest these? C. C.

To supply a list of solos to meet this need would require more space than can be given here, but you might select very easy numbers with titles suitable for an adult. If you have chosen a basic beginning book with melodious and interesting selections, there is no reason why your pupil should not soon realize the value and need of such a book.

Time for Sight Reading

In a half-hour lesson, how much time should be spent on sight reading? L. G.

This depends upon the age, grade and sight reading ability of the pupil. For the average pupil, one or two pages of music would be enough. There are times when you will probably find there is no time for sight reading at all, and in this case have the sight reading done at home.

Bach Ensemble Selections

I am planning an ensemble program of Bach compositions and would like a list of intermediate grade selections for one and two pianos. Any suggestions will be greatly appreciated. C. F.

The following Bach selections will be useful (the name of the arranger is given after each number): Seven Short Duets, Knox, Four Courtly Dances, Spencer; Minuets, Kosakoff; Chorale, Gest; Air in D, Maier; Bourrée, Ohley-Watts, and Three Compositions, Kasschau. All of these are for two pianos except the first-named. These are but a few of the many fine arrangements of Bach's compositions.

Relaxation for the Advanced Player

Several of my advanced pupils seem to have no idea of relaxation. The more I speak of it, the "tighter" their playing becomes. I find this especially so in pieces of fast tempi. Should I stop speaking about it and work from the "better tone" approach? F. D. S.

Your pupils are probably playing music too difficult for them. Select some of the many pieces that appear (on the page) and sound difficult, but are pianistically easy. Do not stress "muscles and movements," discard the word "relaxation" for the time being, and try for ease of mind and body. This must first be a mental concept before a physical one. Begin each lesson with relaxing exercises away from the piano. Select pieces covering the keyboard with small chords and short scale passages. Speed, with the proper playing conditions, cannot be forced and will come only through correct practice and much time.

Activities of the Artists

Following his appearance at Ravinia Park in Mahler's Das Lied von der Erde, George Szell, conducting, John Garris went to the Pacific Coast. The Metropolitan Opera tenor appeared in The Merry Widow in San Francisco, Los Angeles, Portland and Seattle. He also was heard with the San Francisco Symphony, singing an aria from Eugen Onegin in Russian and one from The Bartered Bride in English. He returns to New York next month.

Louis Kaufman has been engaged by Warner Bros. Studio as solo violinist for their film scores for the coming season; he will be heard in scores of Max Steiner, Erich W. Korngold, Franz Waxman, Adolph Deutsch and others. Kaufman has recently recorded violin solos for Max Steiner's score for Since You Went Away (Selznick).

Zinka Milanov, Metropolitan Opera soprano, sang two Aidas at the Lewisohn Stadium, made a Blue Network broadcast for RCA-Victor, appeared six times with the Los Angeles Opera and eight times at the Rio de Janeiro Opera this summer. She returns from South America in September.

Gyorgy Sandor, Hungarian pianist, after two years in the United States Army, during which he attained the rating of corporal, has received an honorable discharge and plans to return to concertizing. He has scheduled a Carnegie Hall, New York, recital on Nov. 20.

Lillian Evanti, lyric-coloratura soprano, was heard by large audiences at the American Negro Music Festival at Chicago, St. Louis and Detroit in an aria from La Traviata and other works.

Delia Calapai, pianist, played works of Haydn, Beethoven, Chopin, Bartok, and Debussy at a War Stamp Concert at the Brooklyn Museum on July 16.

Frieda Hempel is now vacationing in the Adirondacks. She resumes her concert schedule in September under the management of W. Colston Leigh, Inc.

Anastasia Rabinoff sang the new Soviet anthem at the recent Tribute to Russia Day in Syracuse, N. Y., at which Mrs. Franklin D. Roosevelt and Consul General Eugene D. Kisselev of the USSR were speakers.

Following his return from Mexico, Jascha Horenstein will appear as guest conductor of several major orchestras in this country.

Nelson Sabin, American baritone, toured this summer giving concerts in Southern Universities with Robert Whitney as accompanist.

Julica Szirmay, Hungarian coloratura soprano, pupil of Betsy Culp Dornay, is fulfilling an engagement this summer at Pine Hill Country Club.

Pvt. Leonard Stocker is appearing in the 4th Air Force skit You Bet Your Life, produced by the Camouflage School of March Field. The baritone is portraying two roles in the production, which combines entertainment and instruction in camouflage.

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BRUCE SPENCER KING, director of music at the University of Houston, Tex., is in New York holding a six-weeks course in Steinway Hall. Mr. King formerly had a studio in Steinway Hall before going to the Houston college to take over duties as head of the music department there.

STUDIO NOTES

Angela Weschler Pupils Present Recitals

Pupils of Angela Weschler recently presented two recitals in Steinway Hall. The first program, devoted to scores by Bach, Haydn, Mozart, Beethoven, Chopin, Weber, D'Indy, Gershwin and American folk tunes, was opened with a brief lecture by Prof. Weschler explaining her theory of teaching piano to children, especially early lessons in classes. The first group played together and separately, announcing their numbers. A group of selected numbers followed and Prof. Weschler explained how each learned from the other. Carla Zinner concluded the program, exemplifying the young pianist. Others participating were Lidia Soifer, Sybil Tislowitz, Jolly Grossman, Marion Eisen, Carolyn Gerstner, Adrienne Hovnan, Rhoda Bartner, Robert Frank, Angelica Simone, Gladys Thompson, Gladys Eisen, Felice Takakjan.

At the second concert, Naomi Garber, Dr. Ethel Kominik, Herbert Grossman, Felice Takakjan, Leonie Shorey, Gladys Thompson and Carla Zinner were heard in solos, and Carl and Choon Cha Kwak, and Felice Takakjan and Gladys Thompson played two-piano numbers. The players all demonstrated understanding of their numbers and splendid technical skill. They evidenced keen enjoyment in playing and the audience shared this. D. N.

La Forge-Berumen Musicales

Emma Otero, coloratura soprano, auspiciously opened the series of summer musicales at the La Forge-Berumen Studios and was enthusiastically received in songs by American, French and Spanish composers. Frank La Forge gave excellent collaboration at the piano for Miss Otero who also presented several songs by him. Mr. La Forge contributed a group of Chopin numbers, playing with notable technic and poetry.

The second musicale brought Genevieve Taliaferro, contralto; Rita Haaser, 14, coloratura soprano, and Eleanor Dubner, pianist. Miss Taliaferro displayed a voice of rich quality and fine diction in arias of Bizet and Meyerbeer and songs of Beethoven and Bach. Miss Haaser gave pleasure in songs by Mr. La Forge. Miss Dubner, pupil of Ernesto Berumen, played the seldom heard Fantasia by Mozart and a group of Cyril Scott, including Lotus Land and Danse Negre. She has a large tone, good technic, and played with musicianly intelligence. Mr. La Forge again was a notable accompanist for the singers. N. L.

Dickson Studio Notes

John Colville Dickson kept his Chicago studios open during the summer for students who wished to continue their work with him. Mr. Dickson entertained for George Schick, conductor of the San Carlo and Baccaloni opera companies, while the latter was in Chicago conducting three performances in Soldiers Field. Some 40 musicians were present. Rachael Van Cleve, soprano, spent two weeks with Mr. Dickson, preparing for a six-months' USO tour.

Pfc. David Barry Dickson, son of Mr. Dickson, and Elizabeth Scott, daughter of the Rev. and Mrs. David Elwood Scott, of Cleveland, were married recently in Kansas City, Mo. The former Miss Scott was contralto soloist at Old Stone Church, Cleveland. She studied with the groom's father.

Iacapraro Pupils' Recital

Pupils of Ida Iacapraro presented a piano recital at Boyd Council K. of C. Auditorium, The Bronx, New York, on July 2. Vocalists assisting were Dolores Paganelli, Marie Sforza, and Johanna Stoffers, sopranos. Piano works were presented by Margaret Workum, Blanche Di Zenza, Clare Monahan, Roberta Pinto, William Zingaro, Edith Ambrosino, Claire Koomrian, Marie Pinto, Ernest Freddolini, Marie Panzella, Anna Meyer, Jo Anne Bonomi, Patricia Rhiems, Josephine Zingaro, Gertrude Muller, Pauline Mayer, Rena Di Zenza, Doris Isolini, Adelaide Fabiani, Angelo Perrini, Molly Weiss, Eileen Monahan, William Mazzocco, Louise Henberger, Alfred De Santis and Josephine Stabile.

Di Filippi Student Wins Award

Betty Smith, coloratura, has been awarded a Juilliard Scholarship and is now studying with Queena Mario and Fritz Mahler. Frances Hughes, dramatic soprano, has signed a contract with the Philadelphia Opera Co., and will be heard in the Marriage of Figaro and The Merry Widow. These artists are from Arturo Di Filippi's studios.

McClanahan Ends Summer Classes With Recital and Exhibit

Richard McClanahan concluded his summer classes with a recital by advanced pupils at the Riverdale School of Music, of which he and Mrs. Gertrude McClanahan are co-directors. The program was given by Anne Root, Jeanne Walsh and Lucille Umbreit of the music department at Sweet Briar College, Virginia, and Teddy Wilson, swing pianist. Other members of the class this summer were Mary Armor, Mrs. Fred Baines, Dorothy Beuttell, Patricia Holton, Mrs. W. Cardell, Mrs. Elizabeth Barlow, Mrs. Elta Osthoff, Mrs. Amy Roberts, Mildred Van Wormer and Hazel Scott. At the reception which followed the recital, an exhibition of solo and ensemble material arranged by Mrs. McClanahan was opened to guests. Mr. and Mrs. McClanahan are now at Southwest Harbor, Me. They return to New York about Sept. 15.

Monteux Classes Held

Classes in conducting again were held this summer by Pierre Monteux at his Hancock, Me., estate.

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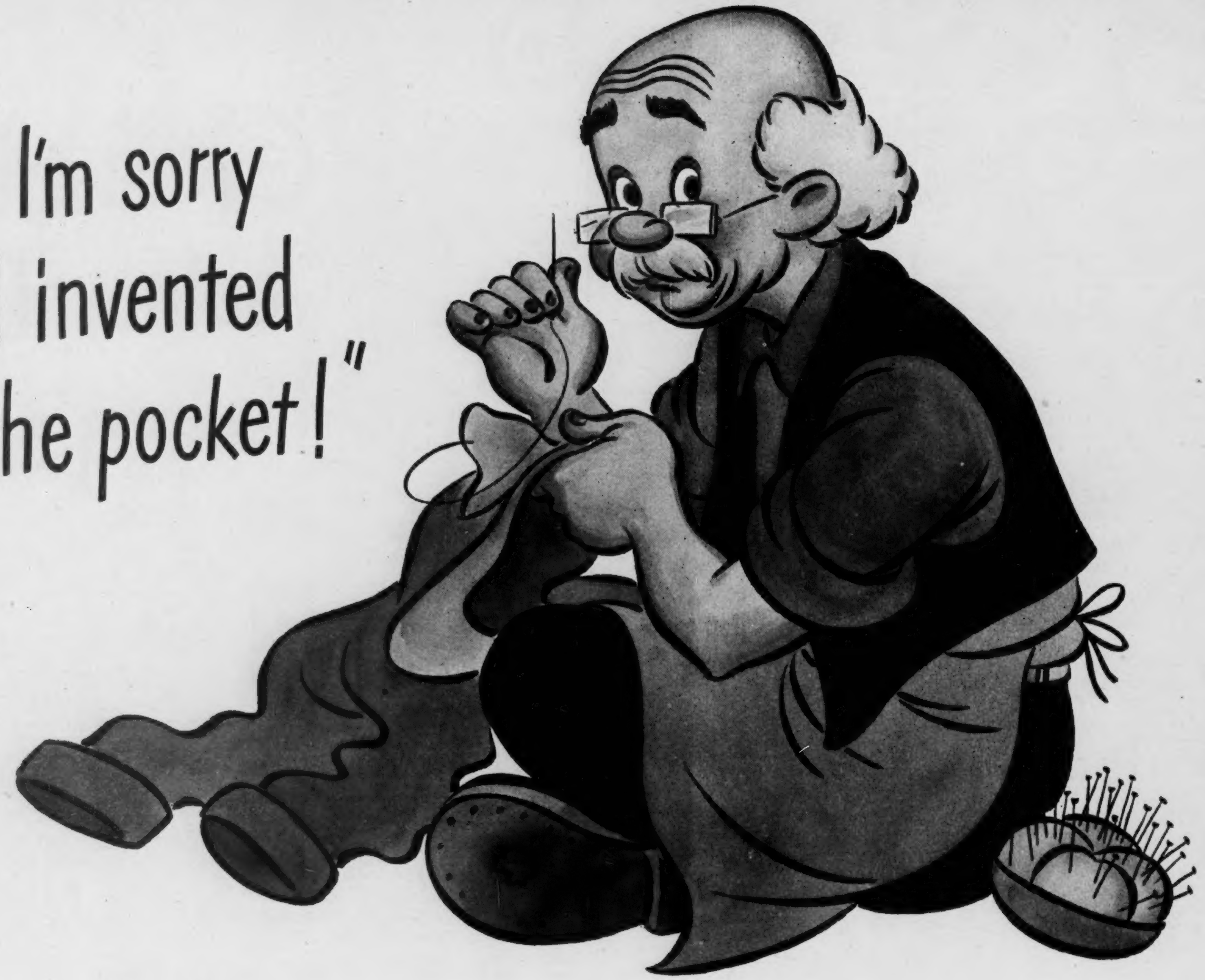
"I'm sorry I invented the pocket!"



IF I HAD KNOWN that some Americans would be using pockets to hold all the extra money they're making these days I never would have invented them.

POCKETS ARE GOOD places to keep hands warm.

Pockets are good places to hold keys . . and loose change for carfare and newspapers.

But pockets are no place for *any* kind of money except actual expense money these days.

The place—the *only* place—for money above living expenses is in War Bonds.

Bonds buy bullets for soldiers.

Bonds buy security for your old age.

Bonds buy education for your kids.

Bonds buy things you'll need later—that you can't buy now.

Bonds buy peace of mind—knowing that your money is in the fight.

Reach into the pocket I invented. Take out all that extra cash. Invest it in interest-bearing War Bonds.

You'll make me very happy if you do. You'll be happy too.

WAR BONDS to Have and to Hold

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